

THE DRAMA.

A DEPARTMENT ...

DEVOTED TO

... PLAYS and PLAYERS.



Price, 10 Cents. Subscription, \$4.00. Foreign, \$5.00—Annually.

VOL. XXXVI.—NO. 13.

NEW YORK, WEDNESDAY, MARCH 30, 1898.

WHOLE NO. 943.



Photo by Reutlinger, Paris.

YSAYE AND PUGNO.

This Issue Contains a Portrait of the Late ANTON SEIDL and the Story of His Life

THE MUSICAL COURIER.

New York.

LAMPERTI,

Maestro of Marcella Sembrich, Helene Has-
treiter, Stagno, Bellincioni, Harris, Zagury, &c.
Sedanstrasse 30, Dresden.

MRS. RATCLIFFE CAPERTON,

Representative and assistant of LAMPERTI.
New York, 138 Fifth Avenue; Philadelphia, 408
South 18th Street. Summer Residence: Dresden,
Germany.

"Mrs. Ratcliffe Caperton is my only representa-
tive, and I advise all pupils desiring to study with
me to be prepared by her."
Dresden, Sedanstrasse 17. G. B. LAMPERTI.

ALBERTO LAURENCE,

135 East 18th Street, New York.
The voice formed and developed; the art of sing-
ing taught; method after the purest Italian schools;
a bad voice made good, true and beautiful.

WM. H. RIEGER,

TENOR-ORATORIO AND CONCERT.
18 East 23d Street, New York.

HENRY T. FLECK,

Conductor Harlem Philharmonic Society of the
City of New York.
Address: 100 West 125th Street, New York.

FRIDA ASHFORTH,

Vocal Instruction.
135 East 18th Street, New York.

MISS FRANCESCA ORNSTEIN,

Pianist.
Instruction. Leschetizky Method. Also Chamber
Music Classes.
Studio: 147 West 71st Street, New York.

MR. and MRS. CARL ALVES,

Vocal Instructors.
1146 Park Avenue, near 91st Street, New York.

MISS CAROLL BADHAM,

Vocal Instruction.
Studio: 18 West 60th Street, New York.

ADOLF GLOSE,

CONCERT PIANIST-TEACHER,
136 West 13th Street, New York.

MAX KNITEL-TREUMANN,

Baritone.
Voice Culture.—Art of Singing.
Carnegie Hall, Rooms 803-804.
Mail address: 101 West 86th Street, New York.

SAMUEL MOYLE,

Basso Cantante.
Oratorio, Concert, Musicales. Vocal Culture—
Italian Method. Tone placing and reparation a
specialty. Studio: 136 Fifth Avenue, New York.

MISS ELIZABETH BOYER,

Contralto.
Concert, Song Recitals, also Vocal Instruction.
33 West 35th Street, New York.

JULIUS LORENZ,

Conductor Arion Society.
Instruction: Piano, Composition, Voice.
63 East 128th Street, New York City.

GEORGE M. GREENE,

Voice Culture and Artistic Singing.
Oratorio Church, Concert, Opera.
Studio: 351 Fifth Ave., Mondays and Thursdays.
Residence and address:
417 West 23d Street, New York.

NATHAN GANS,

Pianist.
Pupils in Piano, Theory and Virgil Method.
Studio: 165 West 48th St., New York.

MARIE MILDRED MARSH,

Pianist.
Will take a limited number of pupils.
Steinway Hall, New York.

MR. C. WHITNEY COOMBS,

(Church of the Holy Communion). Organ les-
sons and practice given on one of Roosevelt's
finest instruments. Special advantages for the
study of church music and the training of boys'
voices.
Address: 44 West 30th Street, New York.

MR. TOM KARL,

Concert, Oratorio and Vocal Instruction.
Residence—Studio: 18 West 75th Street, New York.

CHAS. HERBERT CLARKE,

Solo Tenor South Church (Dr. Terry's) and Direc-
tor of Music at Madison Avenue M. E. Church.
Oratorio, Concert and Vocal Instruction.
Studio, Music Hall, 57th St. and 7th Av., New York.

MISS MARIE LOUISE TODD,

Pianist—Teacher of the Piano.
Address: Studio 8, Horton Bldg.,
142 West 125th Street, New York.
"It gives me pleasure to express the high esteem
in which I hold the piano playing of Miss Todd,
and my confidence in her ability as a teacher of
the instrument."—WM. MASON.

MME. OGDEN CRANE,

VOICE CULTURE,
ITALIAN METHOD.
Studio 4, 3 East 14th Street New York.

CHAS. ABERCROMBIE,

Solo Tenor and Singing Master.
Pupils prepared for Opera, Oratorio, Concert or
Church. References: Dorothy Morton, Charlotte
de Leyde, Marie Stori, Neal McKay, &c.
Vocal Studio: The Alpine,
33d Street and Broadway, New York.

LILLIE d'Angelo BERGH

School of Singing.
Studios: The Albany, 523 St. & B'dway, New York
Famous method for Voice Development. OPERA
ORATORIO AND CONCERT. Native's accent in
Italian, German, French and English. SUMMER
SCHOOL for Teachers and Professional Singers.
Correspondence invited.

THE MISSES ADELINA AND HORTENSE HIBBARD,

CONCERTS AND MUSICALS.

Instruction in Voice and Piano.
Studio: 1672 Broadway, New York City.

MISS EMMA HOWSON,

Vocal Studio,
36 Fifth Avenue, New York.
Mondays and Thursdays, 2 to 4 o'clock.
Tuesdays and Fridays 10 to 4.

CARL LE VINSEN,

Authorized representative of the
FLORENZA D'ARONA Method.
134 East 44th Street, New York.

MR. CHARLES LEE TRACY,

Pianoforte Instruction.
Authorized teacher of the Leschetizky method.
Studio: Nos. 402 and 403 Carnegie Hall.

PAUL TIDDEN,

Pianist.
314 East 15th Street, New York.
Will accept a limited number of pupils.

GUSTAV L. BECKER,

CONCERT PIANIST AND TEACHER OF
PIANO AND COMPOSITION.
Address: 70 West 95th Street, New York.

HERMANN SPIELTER,

With the New York College of Music (Lambert's).
Piano Instruction. Specialty: Harmony and
Composition. 60 Seventh street, New York.

CHARLES HEINROTH,

Organist Church of the Ascension. With the
National Conservatory. Instruction, Organ and
Harmony.
12 West 11th street, New York.

FERDINAND DUNKLEY,

Piano, Organ, Harmony and Composition.
Lecture Recitals.
St. Agnes' School, Albany, N. Y.

MR and MME. TH. BJORKSTEN,

Instruction in Singing.
69 West 54th Street New York.

MR. and MRS. THEO. J. TOEDT,

Vocal Instruction.
Home Studio: 151 East 62d Street, New York.

GERRIT SMITH,

Organist and Conductor.
Studio: 63 East 52d Street; South Church, Mad-
ison Avenue, cor. 36th Street, New York.

EMANUEL SCHMAUK,

Teacher of the Virgil Clavier Method at
the Virgil Piano School, 26 & 29 W. 15th St.
Residence: 1 West 87th Street, New York.

WILL C. MACFARLANE,

Concert Organist.
Organ Recitals, Instruction in Organ Playing and
Musical Theory.
Address All Souls' Church,
Madison Avenue and 66th Street, New York City.

DELANOV HOWLAND,

Choral, Orchestral and Operatic
Conductor.
Can be engaged by Amateur Societies.
Address 38 East 10th Street, New York.

PERRY AVERILL—Baritone.

Opera—Oratorio—Concert
and Vocal Instruction.
220 Central Park, South, New York.

CHARLES PALM,

Director of St. Cecilia Sextet Club, Professor of
Violin Convent of the Sacred Heart.
Address: 2271 11th Ave., near 173d St., New York.

M. I. SCHERHEY,

Vocal Instruction.
Church—Oratorio—Concert—Opera.
Formerly Director of the Scherhey Musical Con-
servatory in Berlin, 149 East 21st St., New York.

MAX BENDHEIM,

Vocal Instruction.
Studio 98 Fifth Avenue, New York. Reception
hours 11-12. Tuesday, Wednesday, Friday, Satur-
day.

A. FARINI,

Vocal Studio, 23 Irving Place, New York.
Reception hours: 2 to 4 P. M.

ENRICO DUZENSI,

Opera Tenor.
Will accept pupils for voice culture. Good
voices cultivated per contract.
145 East 83d Street, near Lexington Avenue.

SOPHIA PRIESTLEY,

Piano Instruction.
6 East 47th Street, New York.

E. A. PARSONS,

Pianist and Composer,
Knickerbocker Building,
Broadway and 38th Street, New York.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING

AND SCHOOL FOR PIANO AND VOCAL CULTURE.
230 East 62d Street.
Complete musical education given to students,
from the beginning to the highest perfection.
F. & H. CARRI Directors.

ARTHUR VOORHIS,

Concert Pianist—Instruction.
104 Clifton Place, Jersey City, N. J.
Chickering Hall, New York.

CARL FIQUÉ,

Piano, Harmony and Composition.
Studio: 539 Fulton Street, Brooklyn, N. Y.

MR. TOWNSEND H. FELLOWS,

American Baritone.
Oratorio, Concert and Song Recitals.
Studio: 501 and 502 Carnegie Hall, New York.

ADELINA MURIO-CELLI,

VOCAL INSTRUCTION.
Teacher of the Eminent Artists EMMA JUCH and
MARIE ENGLE. 18 Irving Place, New York.

VICTOR HARRIS,

Vocal Training and the Art of Singing.
Studio: The Alpine,
56 West 33d Street, New York.

HENRY HOLDEN HUSS,

Instruction in Piano and Theory of Music.
Studio for non-resident pupils: Steinway Hall
Personal address: 318 East 150th Street, New York

MME. MARGHERITA TEALDI,

Highest Voice Culture.
Room 307 Abbey Building,
Broadway and 38th Street, New York.

FRANCIS FISCHER POWERS,

Voice Culture.
Studio: Carnegie Hall, New York.
New York Season, November 1 to May 1.
Denver (Col.) Season May 10 to October 1, 1898.

EDWARD MAYERHOFER,

Piano Instruction.
MUSICAL COURIER, New York, or
78 Buena Vista Ave., Yonkers, N. Y.

EMILE ANDREW HUBER,

Solo Pianist and Accompanist.
Instruction—Voice and Piano.
12 East 15th Street, New York City.

HENRY SCHRADIECK'S

Violin School.
Violin, Piano, Theory and Ensemble Playing.
Residence and Studio:
535 Washington Avenue, Brooklyn, N. Y.

HARRIET VICTORINE WETMORE,

Pupil of the celebrated
MME. FLORENZA D'ARONA.
Oratorio and Concert Soprano—Instruction.
256 West 71st Street, New York.

WILLIAM H. BARBER,

Concert Pianist—Instruction
Studio: Steinway Hall,
New York.

MISS GRACE GREGORY,

Contralto.
Authorized Teacher of the BOUVY METHOD.
421 West 57th Street, New York.

J. PIZZARELLO,

Concert Pianist.
With the National Conservatory.
For particulars address
50 West 30th Street, New York.

GEORGE FLEMING,

Baritone.
Concert and Oratorio.
227 West 34th Street, New York.

FRANK HERBERT TUBBS,

Voice Culture and Singing.
121 West 42d Street, New York.

SIEGMUND DEUTSCH,

Instructor of the Violin.
Pupil of and highly recommended by Jacques
Dont, the great violin pe jagogue.
String Orchestra Class meets Mondays, 8 P. M.
Studio: Carnegie Hall, New York.

PAOLO GALICO,

Pianist.
Pupils accepted.
Studio: Monroe Building, Room 15,
11 East 58th Street, New York City.

Edw. Mollenhauer College of Music.

The eminent violinist ED. MOLLENHAUER, Director.
Mr. Peroli and Miss Clamont, Piano.
Dr. Cortesi, Singing.
W. F. T. Mollenhauer, Violin and Harmony.
Hans Dreher, Painting.
RAPID PROGRESS GUARANTEED.
1665 Lexington Ave. (near 105th St.), NEW YORK.

MARIE PARCELLO,

Contralto.
Carnegie Hall, New York.

SERRANO'S VOCAL INSTITUTE,

323 East 14th Street, New York.

Conducted by EMILIA BENIC DE SERRANO
and CARLOS A. DE SERRANO.

Opera, Concert and Oratorio; also Piano
Instruction.

MRS. WADSWORTH-VIVIAN,

Soprano.
Concerts, Oratorio, Church Musicales.
Vocal Instruction.
New York Conservatory of Music,
112 East 18th Street, New York.

ALICE GARRIGUE MOTT.

VOCAL INSTRUCTION.
The Strathmore, Broadway and 53d Street,
New York.

A. VICTOR BENHAM,

Piano, Harmony, Composition, &c.
163 West 121st Street, New York.

RICHARD T. PERCY,

Concert Organist and Accompanist.
Organ lessons at Marble Collegiate Church, cor-
ner 5th Avenue and 25th Street.
Studio: 1402 Broadway, New York.

Mr. LEO. KOFLER,

Voice Culture.
Organist and Choirmaster St. Paul's Chapel,
Trinity Parish, New York. Author of "The Art
of Breathing." Address by mail 29 Vesey Street.

MISS NORA MAYNARD GREEN,

Vocal Teacher,
Studio: 430 Fifth Avenue New York.
Summer Studio, Paris.

SAMUEL BLIGHT JOHNS,

Tenor.
Concert, Oratorio, Musicales.
113 West 115th Street, New York City.

Miss ALICE JANE ROBERTS,

Pianist, Musical Talks,
Pupil of Herr Moritz Moszkowski, of Berlin, and
specially recommended by him. Instruction.
406 Union Place, Elmira, N. Y.

ALBERT GÉRARD-THIERS,

Vocal Studio, 649 Lexington Avenue.
Lessons resumed September 3.
Classes formed—voices tried—Fridays 2 to 4 P. M.

PLATON BROUNOFF,

Composer and Conductor of Modern and Classi-
cal Music. Répertoire study with singers. Con-
ductor of New York Choral Society. For Dates
and Terms: 39 St. Mark's Place, New York.

J. ELDON HOLE,

Tenor,
Vocal Instructor Convent St. Elizabeth.
Tone Production and Singing. Mondays and
Thursdays. 51 E. 11th St., cor. Madison Av., N. Y.

ADELE LEWING,

Concert Pianist and Teacher.
(Leschetizky Method).
Address Steinway Hall, or Studio,
95 Fifth Avenue, New York.

F. W. RIESBERG,

Solo Pianist and Accompanist,
Instruction—Piano, Organ—Harmony.
Studio: 9 West 65th Street, New York.
With the New York College of Music.

SIGNOR GIUSEPPE DEL PUENTE,

The Baritone.
Opera and Concerts.
Vocal School: Northeast corner 16th and Chest-
nut Streets, Phila. Pa.

MARY E. SCOTT, Soprano and Pianist.

DORA B. SCOTT, Contralto.
Concerts, Musicales, Receptions. Pupils accepted.
25 West 42d Street, New York.

Miss HELEN LATHROP, Soprano.

Miss ELISE LATHROP,
Mezzo Soprano and Pianiste.
36 East 62d Street, New York.

MME. LUISA CAPPANI,

Voice Culture.
123 West 39th Street,
New York.

MME. LENA DORIA DEVINE,

VOCAL INSTRUCTION.
Leading teacher of the methods of the famous
FRANCESCO LAMPERTI.
Summer term for teachers and professionals.
136 Fifth Avenue, New York.

Miss M. LOUISE MUNDELL,

Teacher of the Voice—Italian School.
Studio: 77 New York Avenue, Brooklyn, N. Y.

EMILIO AGRAMONTE,

Vocal Instruction.
For Terms, &c., address
110 Lexington Avenue, New York.

MME. HENRIETTA BEEBE,

Vocal Instruction.
Residence Studio: 235 West 44th Street, New York.
Pupils received daily from 11 to 1 o'clock.

MME. LOUISE GAGE COURTNEY,

Teacher of Singing.
Author of "Hints About My Singing Method."
1211-1215 Carnegie Hall, New York.

Miss MAUD MORGAN,

Harpist.
13 Livingston Place, New York.

MME. EUGENIE PAPPENHEIM,
The Celebrated Prima Donna.
Vocal Instruction—Opera, Concert and Oratorio.
The Strathmore,
Broadway and 52d Street, New York.

MACKENZIE GORDON,
Tenor.
Oratorio, Concert and Musical.
Address: 69 West 35th Street, New York City

WALTER HENRY HALL,
Conductor Oratorio Club, Brooklyn, N. Y.
Organist and Choirmaster St. James' Church,
New York.
For terms for Conducting address St. James' Church, Madison Ave. and 71st St., New York.

CARL BERNHARD,
Bass-Baritone—Oratorio and Concert.
Vocal Studio: 107 East 47th Street, New York.
"He sings most tastefully, and, what is more, knows how to use his voice as well as those of his pupils."—*Georg Henschel.*

ERNST BAUER,
Teacher of Violin.
Address: 179 East 64th Street, New York.

ARTHUR WHITING,
Teacher of the Pianoforte and Concert Pianist.
Steinway Hall, New York.

LAURA CRAWFORD,
Assistant Organist of the "Old First" Presbyterian Church of New York.
Professional Accompanist and Pianist.
Studio Work a Specialty.
The Montevideo,
Seventh Avenue and 54th Street, New York.

HOWARD BROCKWAY,
Composer—Pianist.
Pupils received in Composition, Harmony, Piano and Song Interpretation.
Studio: 817-818 Carnegie Hall, New York.

MRS. HARCOURT BULL,
Pianist.
Pianoforte Instruction.
113 West 84th Street, New York.

J. JEROME HAYES,
Vocal Instruction.
Studio: 136 Fifth Avenue
between 18th and 19th Streets, New York.
(Tenor soloist for three years at the Church of the Divine Paternity, Fifth Avenue and 45th Street.)

MRS. ALEX. RIHM
(Mezzo Soprano). Voice Culture.
MR. ALEX. RIHM,
Teacher of Piano and Accompanist.
Studio: 386 South 5th Street, Brooklyn, N. Y.

WALTER H. McILROY,
Tenor. Oratorio, Concert, Salon.
Brooklyn: 583 Madison Street.
New York: Care THE MUSICAL COURIER.

SPECIAL ANNOUNCEMENT.

SIX PIANO RECITALS, BY THE VIRGIL PIANO SCHOOL

(IN NEW YORK AND BROOKLYN.)

Free Tickets and full particulars can be had by applying to

29 W. 15th St., New York.

MRS. A. K. VIRGIL, Director.



THE EPPINGER CONSERVATORY OF MUSIC, 829 Lexington Avenue, New York.

SAMUEL EPPINGER, Director, assisted by the most artistic and competent faculty.

MUSIC TAUGHT IN ALL ITS BRANCHES:

PIANO. Virgil and Leschetizky Methods taught.

Organ, Violin and all Orchestral Instruments.

VOCAL. Theory, Harmony, Counterpoint, Composition, Chamber Music, Ensemble Playing, &c.

Catalogues Free on Application.

New England Conservatory of Music,



**FRANKLIN SQUARE,
BOSTON, MASS.**

GEORGE W. CHADWICK,
MUSICAL DIRECTOR.

Sent for Prospectus to

Frank W. Hale, General Manager.

Mrs. CARLYLE PETERSILEA,
Teacher of the Pianoforte,
110 West 85th Street, New York.

FRANK DOWNEY,
Baritone.
Voice Placing, Specialty.
Studio: 539 Fulton Street, Brooklyn.
Send for Circular.

THE STAATS PIANO SCHOOL,
487 Fifth Avenue, New York.
HENRY TAYLOR STAATS, Director,
offers the greatest advantages to piano students.
Opens September 1. Send for circular.

FRANZ BELLINGER,
Baritone.
Vocal Instruction. Opera, Concert, Oratorio.
Mending of Breaks. Style, Lamperti-Milan Method.
Address: Indianapolis, Ind.

Miles. YERSIN,
AUTHORS OF THE
PHONO-RHYTHMIC METHOD FOR FRENCH PRONUNCIATION, ACCENT AND DICTION.
THE PARKER, 123 W. 39TH ST. NEW YORK.

MRS. CLARA A. KORN,
Teacher of Theoretical Branches.
Applications for tuition must be made by mail.
Personal interviews Wednesdays, after 3 P. M.
Studio: 49 Fifth Avenue, New York.

ROYAL STONE SMITH,
Baritone—Vocal Instruction.
Sole authorized representative in America of the celebrated BOUNY Method and for the past three years instructor of Mme. LILLIAN BLAUVELT.
Carnegie Hall, 57th St. and Seventh Ave., New York.

CULBERTA MILLETT,
Vocal Instruction,
315 West 56th Street,
New York.

CHAS. A. KAISER,
Tenor—Opera, Oratorio and Concert.
Vocal Instruction.
222 Second Ave., near 19th St., New York.

ARTHUR D. WOODRUFF,
Conductor and Teacher of Singing.
STUDIOS:
106 Fifth Avenue, New York. "The Commonwealth,"
East Orange, N. J. Mondays and Thursdays

J. J. BERGEN,
Solo Tenor.
Second Collegiate Church, New York; Washington Street Synagogue, Newark. For engagements address
135 West 44th Street, New York.

J. HARRY WHEELER,
Voice Production and the Art of Singing.
Voices educated strictly in the Italian school.
Teacher of Mme. Eleanore Meredith, Mme. Abbie Carrington, Harry J. Fellows and others.
Studio: 81 Fifth Ave., cor. 16th Street, New York.

Paris.

COMPRENEZ BIEN QUE CHAQUE FOIS QUE L'ATTENTION DES LECTEURS EST APPELEE SUR VOUS AU MOYEN D'UNE ANNONCE, CELA VOUS PREPARE UNE RESERVE D'ELEVES POUR L'AVENIR.

FASHIONABLE BOARDING PLACE FOR MUSICIANS.

MADAME LIVINGTON-DEDEBAT, French Musician. Well-known, well recommended. Artistic Relations. Centre of Paris. Entire house. Superior table. Comfort and care. Chaperonage. French and Italian Conversation.
30 rue de la Bienfaisance, near St. Augustin.

PAUL LHERIE,
The Celebrated Baritone.
Opera Comique. Italian Opera. Teaching in National Conservatoire, Paris.
PROFESSEUR DE CHANT.
Italian and French Methods.
69 rue de Douai, Paris.

INSTITUT POLYTECHNIQUE,
107 AVE. HENRI MARTIN, PARIS.
COMPLETE COURSES OF INSTRUCTION.
Languages—Music.
Daily Lectures by leading French authorities.
Theatre—Operatic roles in costume.
Mme. PAQUET-MILLE, Directrice.

MONSIEUR HENRI FALCKE,
PIANIST.
Lessons in Piano Playing and Theory. M. Falcke speaks English, German and Spanish. Address, 166 avenue Victor Hugo, Paris.

MADAME TERESA TOSTI,
Concert Singer.
Special method of Voice Training after the physical rules of the Theory Helmholtz. German Lieder. Preparation for Concert and Opera.
236 Faubourg St. Honoré, Paris.

Special Study of Répertoire.
SONGS, RÔLES, TRADITIONS.
French, Italian.

M. JULES ALGIER,
Experienced Chef d'Orchestre.
Professeur de Répertoire.
9 rue Demours, Paris.

P. MARCEL,
Professeur de Chant.
Auteur du Guide du Chanteur.
14 rue de Rome, Paris, France.

Tous les mois, auditions publiques d'élèves sacrées aux grands compositeurs, qui eux-mêmes viennent accompagner leurs œuvres.

M. LÉON JANCEY,
DU THÉÂTRE L'ODÉON, PARIS.
Declamation, Facial Expression, Dramatic Art. Professor of French pronunciation for the principal teachers of singing in Paris. In New York September 28. Studio: 24 West 56th Street.
Paris: 3 rue Ampère (B'd. Malesherbes).

M. FIDÈLE KOENIG,
CHIEF DE CHANT A L'OPERA.
PROFESSEUR DE CHANT.
54 rue de Ponthieu, Paris.

Mme. ARTOT DE PADILLA,
(DESIRÉE ARTOT).
39 rue de Prony, PARIS.
Parc Monceau.

FRANCE.

SCHOOL FOR GIRLS, St. Germain en Laye.

MADAME SALOMÉ,
21 rue du Vieil Abreuvoir.

WHERE TO STAY IN PARIS!
3 rue Clement Marot. **MME. TALGUEN.**
American comfort guaranteed the year round. Not a stopping place, but a Home. Bells, Elevator, Bathrooms, Light.

MARIE SASSE,
Officier d'Instruction Publique.
De l'Opéra, Paris.
Creatrice of Tannhäuser and l'Africaine.
Study of Répertoire: French and Italian.
Specialty made of correct emission of the voice and its restoration. Mise-en-scène
3 rue Nouvelle, PARIS.

MME. EM. AMBRE-BOUCHIERE,
School for Singing.
Voice Placing, Declamation, Mise-en-scène. Private Lessons, Classes.
PUBLIC CONCERTS EVERY MONTH.
74 rue Blanche, Paris.

"A Faulty Technic is the Common Cause of the General Failure of Piano Players." VIRGIL PIANO SCHOOL AND SCHOOL OF PUBLIC PERFORMANCE. A. K. VIRGIL, Director.

The Technic-Klavier provides a new, superior and thoroughly scientific means of both Technical and Musical development, and at the same time insures far more rapid and sure progress in Piano, Playing than is possible by any other means of study. New Term begins on Wednesday, Jan. 29, 1908 (Instruction in German and English). Examination and Entrance days, Monday and Tuesday, Jan. 24 and 25. Hours, 10 to 1 and 3 to 6. Prospectus descriptive of Method and Instrument (German or English) sent free. Personal explanations of same daily, 9 to 6. Interviews with Director by special appointment. Berlin, Potsdamer Strasse (Private Str.), 121 K.

Paris.

RUDOLF PANZER,
Pianist and Composer.
Formerly Principal Professor
Scharwenka Conservatory.
Specialty: Preparation for Concert Playing. Interpretation Beethoven, Schumann, Brahms, &c.
Speaks English, French and German.
236 Faubourg St. Honoré, Paris.

SCHOOL FOR ACTING.
EMIL BERTIN,
1^{er} Regisseur de la Scène de l'Opéra Comique,
Stage Practice. In Costume.
41 rue des Martyrs, Paris.

M. GEORGES HESSE,
School of Piano.
Maison-Musicale, 28 rue des Petits-Champs, Paris.
Musical Dictation and Harmony Exercises daily.
Frequent Public Auditions.

Practical School. Singing.
MISE EN SCÈNE IN PRIVATE HOME.
M. and Mme. LUREAU-ESCALAIS,
for fifteen years in Paris Grand Opéra.
53 Faubourg St. Honoré,
near rue Royal, in Madeleine, Champs-Élysées.

DELLE SEDIE, Paris.
Pure Italian method. Complete course. Stage practice. Voice, lyric declamation, languages, solfège, ensemble music, mise-en-scène.
Class and single lessons.
Regular course, three years. Terms moderate.
30 rue St. Petersbourg.

JULIANI,
PROFESSEUR DE CHANT.
French and Italian repertory. Concert and Oratorio. Theatre in studio. Mise-en-scène.
(PARC MONCEAU), 48 rue Fortuny.

M. MANOURY,
Professor de Chant.
Private Lessons—Class Exercises—Acting.
13 rue Washington, Paris.
Near Arc de Triomphe.

M. DUBULLE,
Professeur de Chant,
85 Rue d'Amsterdam, PARIS.
Eighteen years Grand Opéra, Paris.
French and Italian School. Mise-en-Scène.

M. ADOLPHE BEER,
PROFESSEUR DE CHANT
28 rue Duperré, PARIS.
SPECIALTIES:
Good Emission. Conservation of the Voice. Articulation and Phrasing.
Large and Noble Style.

FRAU SELMA NICKLASS-KEMPNER,
CONCERT SINGER.
Professor of Singing at the Stern Conservatory.
Formerly Vocal Teacher of Crown Princess Stephanie of Austria.
VON DER HEYDSTR. 4, BERLIN, W.

MISS MARIE GESELSCHAP,
PIANIST,
Address, 21 Leopold street, Munich.

MME. EMMA RODERICK,
Rapid Development and Complete Education of the Voice.
118 West 44th Street, New York.

C. B. HAWLEY,
Composer, Conductor—Vocal Instruction.
Special training for Concert, Oratorio and Church Choir.
New Studio: 251 Fifth Ave., cor. 38th St., New York.

HORACE H. KINNEY,
Accompanist.
Carnegie Hall, 57th Street and 7th Ave., New York.

A. L. BARNES,
Organist—Accompanist.
Teacher—Organ and Musical Theory.
190 West 61st Street, New York.

CLEMENT R. GALE,
Organist, Conductor, Composer.
Organist and Choirmaster of Calvary Church Fourth Ave. and 21st Street; Choirmaster St. George's Church, Newburgh, N. Y.; Conductor Troy Vocal Society.

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.

CHICKERING PIANOS

**CHICKERING
& SONS,**

791 Tremont Street,
BOSTON.

STERLING Pianos

High Standard of Construction.

DERBY, CONN.

NEW YORK,—Continued.

MR. BRUNO S. HUH
(Certificate Trinity College, London),
Pianist and Accompanist.
Studio: 319 Madison Avenue, near 42d Street,
New York City.

CHARLES JEROME COLEMAN,
Vocal Instruction.
Organist Church du Saint Esprit (French P. E.)
Advance payment of quarter's tuition not required.
Studio: 19 East 16th Street, New York.

THOMAS F. SHANNON,
Conductor Twenty-third Regiment Band.
Concerts, Expositions, Festivals.
Brooklyn Office: 539 Fulton Street.
New York: Care THE MUSICAL COURIER.

EUGENE CLARKE,
Vocal Culture and Artistic Singing,
234 West 42d Street, New York.

MRS. GRENVILLE SNELLING,
Soprano,
Concerts, Recitals, Musicales, Oratorio.
Address: The "Lenox," 2 West 38th St., New York.

WALTER JEROME BAUSMANN,
Vocal Instruction and Choral Conductor.
28 East 23rd Street (Madison Square), New York.

MISS RAGNHILD RING
(Pupil of Edward Grieg),
Concert Pianist—Accompanist.
Pupils accepted.
Brooklyn: 519 56th Street.
New York: THE MUSICAL COURIER.

LOUISE VESCELIUS SHELTON,
Soprano.
Pupil of Delle-Sedie.
Concerts and Musicales. Voice Development.
Address 126 West 54th Street, New York.

ELSA VON YETTE'S VOCAL SCHOOL,
Receiving hours and voice trial from 10 to 2 P. M.
From beginning to stage finish. Vocal—Regular
course, three years, pure Italian method. Piano—
Regular course, four years, Wicck touch. Class
and Private Lessons.
Apply for prospectus.
ELSA VON YETTE, Concert Soprano,
404 West 57th Street, New York.

TOBIAS WESTLIN,
Piano, Organ, Harmony.
Brooklyn Studios:
221 Sackett Street, 229 McDonough Street,
New York address: Mason & Hamlin.

VICTOR BAILLARD,
Baritone.
Concerts, Oratorio, Musicales. Soloist Christ
Church, Brooklyn, N. Y.
Carnegie Hall, 57th St. and 7th Ave., New York.

FELIX JAEGER,
Conductor of Opera, Concert and Oratorio.
Vocal Instruction.
Studio: 112 East 18th Street, New York.

MISS EMMA THURSBY
will receive a limited number of pupils.
Vocal Studio: 605 Carnegie Hall, New York.
Receiving days at studio Monday and Wednesday,
10 to 12. Residence: 34 Gramercy Park.

SIGNOR G. CAMPANONE,
Opera, Concert, Vocal Instruction.
1489 Broadway, New York.

GRIFFITH E. GRIFFITH,
Baritone
Oratorio, Church, Concert and Voice Culture.
Studio: 120 West 97th street, New York.

NATIONAL INSTITUTE OF MUSIC
179 East 64th Street, New York.
WM. M. SEMACHER, Director.
Thorough instruction given in Piano, Violin and
other instruments; also Vocal Culture and Com-
position. Harmony in class free to pupils.

MRS. JENNIE KING-MORRISON,
Contralto—Concert Soloist.
Address care THOMAS & FELLOWS,
Carnegie Hall, New York.

EMMA K. DENISON,
Vocal Instruction.
126 Fifth Avenue, Hardman Hall, New York.

MME. OLIVE BARRY,
Vocal Instruction.
Certificated authority of the elder Lamperti.
DALY'S THEATRE, NEW YORK, Jan. 11, 1897.
"I shall be only too glad to see any pupil you
may send me."
AUGUSTIN DALY.
Studio: The Oakland, 122 West 40th St., New York.

VICTOR CLODIO,
of the Théâtre des Italiens
Vocal and Operatic Studio.
Italian, German and French.
111 East 59th Street, New York.

**WOMAN'S STRING
ORCHESTRA OF NEW YORK,**
Carl V. Lachmund, Conductor (Thirty-five pro-
fessional members). Concerts, Festivals, &c.
122 West 85th Street, New York.

Boston.

CLARA E. MUNGER,
Teacher of Singing.
2A Park Street, Boston.

MYRON W. WHITNEY,
Bass—Concert and Oratorio.
Vocal Instruction.
Pierce Building, Copley Square, Boston, Mass.

MR. ARTHUR BERESFORD,
BASSO—Concert, Oratorio.
21 Music Hall, Boston.

MR. IVAN MORAWSKI,
LESSONS IN SINGING,
162 Boylston Street, Boston.

MME. GERTRUDE FRANKLIN,
Vocal Instruction.
149A Tremont Street, Boston.

HOMER A. NORRIS,
Harmony, Counterpoint and Composition.
French School.
Pierce Building, Boston.

MR. & MRS. H. CARLETON SLACK,
Lyric Soprano. Bass-Baritone.
Recitals—Chamber Concerts—Society Musicales.
Studio: 121 Tremont Street, Boston.

MRS. ETTA EDWARDS,
Delle Sedie | Versin Sound System,
Vocal Art. | French Language.
409 Columbus Avenue, Boston.

VAN VEACHTON ROGERS,
Harpist.
7 Park Square,
Daudelin School of Music, Boston.

FAELTEN PIANOFORTE SCHOOL.
CARL FAELTEN, DIRECTOR.
Private and Class Instruction.
Steinert Hall, Boston.

MISS AAGOT LUNDE,
Contralto.
Concert, Oratorio and Vocal Instruction.
Trinity Court, Dartmouth Street, Boston.

ELIOT HUBBARD,
Tenor.
Oratorio, Concert, Recitals.
Pierce Building, Copley Square, Boston.

MRS. L. P. MORRILL,
Vocal School of Music.
The Oxford, Boston.

MISS GERTRUDE GARDINER,
Virgil Method of Piano Playing.
First teacher in Massachusetts to obtain certificate
from Virgil School of New York. Steinert Hall.

MR. EVERETTE E. TRUETTE,
Organ and Harmony.
Large three manual organ in studio.
218 Tremont Street, Boston.

THE VIRGIL CLAVIER SCHOOL of Boston.
PIANOFORTE INSTRUCTION ONLY.
Virgil Method taught.
H. S. WILDER, Director
255 Boylston St., Boston, Mass.

JOHN D. BUCKINGHAM,
Pianoforte and Harmony.
CHAS. E. McLAUGHLIN,
Violin and Organ.
Studio: Steinert Hall, Boston, Mass.

MR. JAMES W. HILL,
Teacher of Piano and Organ.
114 Chestnut Street, HAVERHILL, Mass.

BENJAMIN T. HAMMOND,
Vocal Instruction.
402 Main Street, WORCESTER, Mass.

MR. RICHARD BLACKMORE, JR.,
TENOR—200 Dartmouth Street, Boston.
Soloists and Teachers.

MRS. RICHARD BLACKMORE, JR.,
SOPRANO—Care MUSICAL COURIER Co., New
York City.

EDWARD BROMBERG,
Basso-Cantante.
Oratorio, Concert and Musicales.
Vocal Instruction.
Studio: 227 East 18th Street, New York.

HELENE BARTENWERFFER,
Mezzo-Soprano.
Concert, Oratorio, Musicales. Vocal Instruction.
216 West 22d Street, New York.

CLARA L. SMITH,
Solo Pianist and Accompanist.
Instruction—Piano and Harmony.
200 West 88th Street New York.

**FLORENCE BUCKINGHAM
JOYCE,**
Accompanist. Coaching a Specialty.
Address 30 East 23d Street, New York.

London, England.

PROF. MICHAEL HAMBOURG'S
Academy for the Higher Development of
Pianoforte Playing.
Patron and Honorary Examiner, M. PADEREWSKI.
For prospectus apply to the Secretary,
24 Elgin Avenue London, W.

MR. ALBERT VISETTI,
Professor of Voice Production
and the Aesthetics of Singing
at the Royal College of Music and the
Guildhall School of Music,
14 Trebovir Road, Earl's Court, S. W., London.

MRS. EMIL BEHNKE,
Scientific Voice Training for Singers, Speakers,
and Stammerers,
18 EARL'S COURT SQUARE, LONDON, S. W.

THE GUILDHALL SCHOOL OF MUSIC.

Principal, WILLIAM H. CUMMINGS, Esq.
Established by the Corporation of London, 1880.
All branches of Music, Elocution and Languages
taught.
Improvisation, Accompanying, Sight Singing,
Sight Reading (Instrumental), Choral, Orchestral,
Operatic and Chamber Music Classes. Second
studies at greatly reduced rates. Scholarships,
prizes, &c., given.
Fees from £1 11s. 6d. to £4 14s. 6d. per term
of twelve weeks.
Staff of 120 Professors. Over 3,500 Students.
Resident Lady Superintendent. Prospectus and
full particulars of the Secretary.
By order of the Committee,
HILTON CARTER, Secretary.
Victoria Embankment, London, E. C.

The Berta Grosse-Thomason School for Piano.

Studios, Brooklyn:
300 Fulton Street and 61 Tompkins Place.
Mme. Berta Grosse-Thomason was educated by
and was preparatory teacher for Frans Kullak,
Berlin.

MADAME MORIANI, Private Academy for Voice Training AND SCHOOL FOR OPERA.

Voice Production, Voice Mending,
and the Aesthetics of Singing Taught.
Teaching in Five Different Languages.
All the Repertoires, Classic and Modern.

The Art of Acting taught by M. VERMANDELE.
17 Rue de Trèves, BRUSSELS, BELGIUM.

FLORENCE.

UMBERTO LAMBARDI,
5 Via Rondinelli (Pension Andreini).
Formerly assistant instructor in the Delle Sedie
school at Paris. Specialty: Voice production and
correction according to the celebrated Delle Sedie
method. Pupils prepared for concert and opera.
Stage practice and operatic ensemble. Terms
moderate.

CONCERT DIRECTION (Agency Founded 1879.)

HERMANN WOLFF.

Germany: Berlin am Flottwellstrasse 1.
Cable Address: Musikwolf, Berlin.

Proprietor and Manager of the Philhar-
monic Concerts, Berlin; the new Subscrip-
tion Concerts, Hamburg; the Bechstein
Hall, Berlin.

Sole representative of most of the leading
artists, viz.: Joachim, d'Albert, Staven-
hagen, Mme. Carreno, Mlle. Kleeberg, Mlle.
Marcella Sembrich, Emil Goetze, the Berlin
Philharmonic Orchestra. Manager of the
American tours of Josef Hofmann, Eugen
d'Albert and Pablo de Sarasate.

Principal Agency for Music Teachers.
Apply for Catalogues.

GEORGE SWEET,
OPERA, ORATORIO, CONCERT.
487 9th Avenue, New York.

EMILIO BELARI,
Professor of Singing and Perfecting the Voice.
118 West 44th Street, New York.

FREDERIC REDDALL,
Voice Production and Art of Singing.
Church, Concert, Opera, Oratorio.
Studio: Pouch Gallery,
No. 345 Clinton Avenue, Brooklyn, N. Y.

MR. PARSON PRICE,
Voice Culture.
"I can confidently state that Mr. Parson Price's
knowledge of the voice, both male and female, and
his style of singing, entitle him to a high rank
among teachers."
MANUEL GARCIA.

SERENO R. FORD,
Piano, Organ, Theory,
Stamford, Conn.

MISS BELLA TOMLINS,
R. A. M., London, England, Contra'to.
Concerts, Oratorio, Musicales. Vocal Instruc-
tion.
809 Lexington Avenue, New York; 61 Sixth
Avenue, Brooklyn.



BERLIN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17, March 19, 1898.

WITH the exception of last night, when no less than four concerts, an opera and an operetta première took place on the same evening, the past week was not so overcrowded with musical events as were some of its predecessors, but it contained some concerts of importance. The principal one among these were the tenth and last of the present season's Philharmonic concerts under Arthur Nikisch's direction, and the eighth symphony evening of the Royal Orchestra, which event was marked by the return of Felix Weingartner to his old post as conductor of these concerts.

Whether or no this return of the popular conductor also means a renewed taking up of his duties as operatic leader has not yet been definitely decided upon. It will depend chiefly upon Herr Weingartner's state of health. So much is sure, however, that Felix Weingartner's successor seems to be for the present—Felix Weingartner. Although he has changed his residence from Berlin to Mannheim, where his wife's folks live, he will retain his title of Royal Kapellmeister, and he will conduct the remaining concerts of the Royal Orchestra. "He will also conduct opera whenever his health will permit," so says the official announcement, which in many people's estimation should read "Whenever Herr Weingartner feels so disposed," for it cannot be doubted that he will not often undertake the trip from Mannheim to Berlin to conduct and study operas here.

In other words, sick or not sick, Herr Weingartner was shrewd enough to carry his point and gain his aims. He is retained as conductor of the Royal concerts, holds his salary and title and—lives at Mannheim. Hats off, gentlemen, Herr Weingartner is a genius, and if he were not one of the best of concert conductors he would surely have become one of the finest of diplomats.

In the meantime things at the opera house have become more complicated than before, as Dr. Muck is now on the sick list. He has been grossly overworked, and is now suffering from neurasthenia. Of course, by his physician's advice, he has taken a furlough, which he is spending for the benefit of his health at the Crimea. I don't see how anybody can blame him, for Dr. Muck has worked harder than most anybody else connected with the opera house management, excepting Herr Director Pierson, and he has earned but scanty thanks. The musicians wanted Weingartner back for their concerts, for he draws better, and the subscribers wanted him back, for he is their idol. Thus Dr. Muck, who jumped into the breach when Weingartner went to Sicily, although he saved the concerts and did noble and really most satisfactory work, was after all only a makeshift, a helper in need, and when a fellow of Dr. Muck's fine grain and artistic temperament feels this as an ingratitude nobody can blame him if he is disgusted and—takes a leave of absence.

One of the consequences of this untimely neurasthenia of Dr. Muck's is that the now pretty well prepared première of Bungert's opera, "Odysseus' Return," which was announced for March 15, has again been postponed, and it is now said will take place some time between March 25 and 30. Bungert, who is here for the final rehearsals, has to beguile his time with patience and composing portions of the third part of his "Homer's World."

Another consequence of Dr. Muck's absence is that Herr Kapellmeister Johannes Doebber, from Coburg, will conduct to-night's performance of Mozart's "Nozze di Figaro" "as guest," with a view to a future permanent engagement.

Those who had expected that the return of Weingartner to his post as conductor of the Royal Orchestra's symphony concerts would prove a sensational event were, to their great disappointment, deprived of an emotion for which they were evidently and even outspokenly longing. The public at large, however, although, as I said before, they want Weingartner and won't have anybody else as conductor of these concerts, feel nevertheless the slight which the conductor's behavior gave them, and thus it came to pass that when Weingartner made his appearance last Wednesday night upon the conductor's

raised platform he was greeted with a round salvo of applause, but no stronger or demonstrative a one than he always received, and certainly not vehement enough to rouse an opposition which was ready and would not have failed to make itself felt if the reception had taken on the character of a sensational demonstration.

I am told, however, that at the private rehearsal Weingartner was greeted by his orchestra with a fanfare, and that at the public rehearsal, which is much frequented by students and younger people, he was also much more enthusiastically and demonstratively cheered than was the case at the concert proper.

The scheme of the concert had been slightly changed from the one laid down beforehand by Dr. Muck, and the program opened with the "Euryanthe" overture. Like most other modern virtuoso conductors Weingartner forces in a somewhat illegitimate manner the outward effectiveness of Weber's work by taking the slow episodes too slowly and hurrying all the more the fast ones. Thus the beautiful muted string middle episode was dragged unmercifully, while the final coda was so vehemently whipped through that it became a brilliant display piece of the orchestra's virtuosity, but not a correct picture of Weber's musical intentions.

Mendelssohn's Scotch Symphony, a rare bit on the programs of the Royal Orchestra, was similarly treated. The close of the first movement was worked out in a stormy fashion quite foreign to the spirit of Mendelssohn, while the over-sugary movement became, under Weingartner's baton, a stream of molasses too long drawn out. A Mendelssohn adagio cannot or should not be taken as slowly as a Beethoven one. The scherzo, however, was lovingly and also quite characteristically worked out and the brilliant woodwind of the Royal Orchestra greatly distinguished itself. The applause which followed this movement was therefore richly deserved, for it was a delightful reproduction of one of the quaintest and most piquant scherzos that was ever penned by anybody.

The second half of the program consisted of the Beethoven "Egmont" overture and the eighth symphony, both of which works as well as the performance of them require no comment.

The cycle of Mr. Wolff's ten Philharmonic subscription concerts was absolved more promptly than the series of symphony evenings of the Royal Orchestra. The last concert took place in the Philharmonie before a very large and very enthusiastic audience on Monday night of this week.

Arthur Nikisch was made the object of many well-deserved ovations, and he has now gained as strong a foothold here and as big a following as any other conductor has in Berlin or anywhere else. All talk therefore of Manager Wolff's idea or intention of taking away Weingartner from the opera house is absurd, for the shrewd, business-like impresario would not do so now even if he could get Weingartner, which he cannot.

The program for the tenth and last Philharmonic concert contained nothing new, but only well-known standard works; but it was, nevertheless, very interesting, and well put together in the way of contrasts and a final climax. The orchestral selections were, first, Schubert's lovely unfinished B minor Symphony, the perfectly charming reading of which is well known to all frequenters of the Boston Symphony Orchestra concerts.

This was the first portion of a program which was made up of three sections, the final one of which consisted of the Bacchanale from the Paris version of "Tannhäuser" and the "Flying Dutchman" overture, both of which Wagner selections were performed with nerve, precision and, especially the "Tannhäuser" excerpt, with superb bravura and brilliancy. It perfectly teemed with climaxes, and it is no wonder therefore that the audience went wild over it and that Nikisch, at the close of the concert, was called out no less than six times.

The middle section of the program was given over to two soloists—Lilli Lehmann and Concertmaster Anton Witek, of the Philharmonic Orchestra. The latter gentleman is a very fine and versatile violinist and a great favorite with Philharmonic audiences of the subscription as well as the popular concerts. Herr Witek played the Brahms concerto, a task which always makes me inclined in favor of the performer, for he evidently seeks more for musical than for mere virtuoso honors. The interpretation of the first, which is also the best movement of the concerto, was by far the most finished and likewise the most satisfying of the entire work. The slow movement, though very beautiful in tone and pure in intonation, as well as the finale, I have already heard better performed from Herr Witek on other occasions.

Especially the last movement was not as flawless as one is wont to hear him play. Nevertheless, it was as a whole a very superior performance of the work. Mr. Witek labors under the disadvantage of having to use steel strings instead of gut ones, because of his perspiring left hand, and of course the tone, which is mellow, rich and pure, is somewhat impaired in quality. A fiddle

strung with steel wires never sounds as noble and velvety as does an instrument with good gut strings.

Lilli Lehmann was not in good voice during the recitative of the great "Armida" aria, which was her first solo. One could hear plainly that guttural Ansatz which so frequently marred her tone production at the Metropolitan Opera House when the fair Lilli was tired or not well disposed. Soon, however, mind conquered over matter, and with determined energy she was able to sing the aria sonorously and with classic breadth of style.

Far greater, however, and always a phenomenal piece of vocal reproduction was her singing of the "Ocean du Ungeheuer" aria from Weber's "Oberon," virtually the most difficult aria ever written for a dramatic soprano.

Next to these two principal concerts of the week, the others seem of minor interest, and can be dismissed with shorter notice.

Besides Concertmaster Witek another violinist attempted the performance of the Brahms violin concerto. This was Herr Louis Wolff from London, not to be mistaken for Herr Johannes Wolff, who, from all I have heard about him, is a far superior artist to his namesake. The latter gentleman shows a lot of fine criticisms, which he has reaped everywhere he has played, inclusive of Berlin. He must have played better then or he must have been overrated, for surely Mr. Wolff's performance and interpretation of the Brahms concerto was hardly much better than an amateurish attempt, and a pupil-like one at that. Besides his queer antics in the swaying of his body, his jerky bowing, his crude technic and his whistling over the strings, his musical ear is not up to concert pitch, and his musical conception still far removed from an understanding of Brahms' music.

I did not stay to hear the Corelli-Léonard "La Folia" nor the Wieniawski pieces on the program, for I had more than I could stand in the reproduction of the Brahms concerto.

Much more promising, though a partial disappointment to me, was the joint appearance of Misses Clotilde Kleeberg and Betty Schwabe in a concert of their own, which for once drew a good-sized, fashionable audience to the Bechstein Hall.

Individually these two young ladies are perfectly charming. I have too often enumerated their artistic excellences to need to go into detail about them to-day. But the great anticipations with which I went to hear their performance of Beethoven's "Kreutzer Sonata" were doomed to remain unrealized. I do not believe in the correctness of the characterization of this work as it is given in Tolstoi's novel; in fact, I am of the quite contrary opinion that it is much more of a virtuoso than of an emotional composition, but it is one which I thought, in the interpretation of two such virginal, refined and in the best sense of the word womanish performers, it would be das Enrig Weibliche, which would draw me on and upward. This was not the case, however. The first movement of the sonata, which was also the worst interpreted, had an Oriental flavor about it which I had never before noticed in anything of Beethoven's writing, and in the variations of the slow movement Miss Schwabe played as if she had never heard them from Joachim, and surely she has not studied them with her master. The ensemble was also not the very best in the brilliant final presto, and the whole performance made the impression as if had not been carefully enough rehearsed.

While these two real artists of the fair sex were, under the circumstances, a sore disappointment to me, they at least did not provoke my mirth. The Misses Alice and Bertha Liebmann, from London, however, went beyond that small line which separates the sublime from the ridiculous. I pitied the poor girl Bertha, who, scared to death, showed that she had not the slightest excuse for making a public début as a pianist by simply reading as best she knew how through the measures of the Chopin A major Polonaise.

It is a different thing, however, with the apparently still younger Miss Alice, for she really has talent for the fiddle. Only she went through the first and last movements of the Mendelssohn violin concerto at an American railroad express special tempo, and I am sure that in the finale she broke the record. It was so fast that the human ear was no longer capable of following let alone the poor girl who stumbled through the accompaniment at the piano. The effect was really ludicrous, and I saw nothing but smiles upon the faces of the wondering deadheads and the fugitive critics.

And yet this young lady has talent and musical temperament, and in the Andante of the concerto she showed a nice, round tone and clean intonation. She needs a good teacher and removal from a father who thus makes a public exhibition of his own children.

The second concert of the Berlin Tonkünstler Verein

SOME CHICAGO ADVERTISEMENTS.

J. H. KOWALSKI,
CELEBRATED VOCAL STUDIO.
Suite 54 and 55, Kimball Hall,
CHICAGO, ILL.

MAX BENDIX,
VIOLINIST.
801 Steinway Hall,
CHICAGO, ILL.

Mme. JOHANNA HESS-BURR,
Voice Coaching—Repertoire.
FRANK S. HANNAH,
Business Manager.
Suite 1015-1016 Steinway Hall, Chicago.

Mme. RAGNA LINNÉ,
MARCHESI METHOD.
ORATORIO—CONCERT—SONG RECITAL.
Limited number of pupils accepted.
Kimball Hall, Wabash Avenue,
CHICAGO, ILL.

HERMAN L. WALKER,
Pupil of SHAKESPEARE and SBRIGLIA.
TENOR.
Concert, Oratorio, Song Recitals.
Chicago Conservatory, Auditorium Building,
CHICAGO, ILL.

FRANK T. BAIRD,
THE ART OF SINGING.
84 Monroe Street,
CHICAGO, ILL.

Elodoro de Campi
Voices Trained for
all Artistic
Purposes.
School of
English and
Italian
Opera.
Steinway Hall
Building,
Suite 908.
CHICAGO, ILL.

FREDERICK W. CARBERRY,
TENOR.
STEINWAY HALL,
CHICAGO, ILL.

HOLMES COWPER,
TENOR.
Oratorio, Concerts.
For terms address
WILLIAM O. WOLFE, Manager,
280 Wabash Ave., CHICAGO.

**MRS. GEORGE BENEDICT
CARPENTER,** Season 1897-98.
Director of MUSICAL ARTISTS.
Steinway Hall, Chicago, Ill.
Representing the Wolfsohn Bureau of New York
in Chicago and the West.

EDITH V. RANN,
Pianist and Teacher.
915 Steinway Hall, Chicago.

JEANNETTE DURN,
Concert Pianist.
Address for terms and dates
Mrs. G. B. Carpenter, Steinway Hall, Chicago.

ESTABLISHED 1867.
Chicago Musical College.
Studebaker Bldg., Michigan Ave., Chicago, Ill.
Dr. F. ZIEGFELD, President.

DR. F. ZIEGFELD,
LOUIS FALK,
HANS VON SCHILLER,
WILLIAM CASTLE,
BERNHARD LISTEMANN,
Musical Directors.
Catalogue giving full information mailed free
upon application.

THEODORE SPIERING,
VIOLINIST.
1105 Steinway Hall,
CHICAGO, ILL.

SIXTEENTH YEAR,
1896-1897.
**MRS. REGINA WATSON'S
SCHOOL**
FOR THE
HIGHER ART OF PIANO PLAYING.
297 Indiana Street,
CHICAGO, ILL.

MR. AND MRS. BICKNELL YOUNG,
Lecture recitals on Opera, its Origin and Development;
illustrated by vocal examples from the
earliest epoch. Of Kimball Hall, Chicago, Ill.

A. J. GOODRICH,
Theorist,
Lock Box 976, Chicago.
Author of "Goodrich's Analytical Harmony."
"Complete Musical Analysis."
"Music as a Language," &c., &c.
Personal or correspondence lessons in Harmony,
Composition, Orchestration, Analysis and Theory
of Interpretation.

Genevra-Johnstone Bishop,
... SOPRANO.
Oratorio, Concerts and Recitals.
Address
KIRBY CHAMBERLAIN PARDEE, Manager,
70 State Street, Chicago, Ill.

WALTER SPRY,
Director of Conservatory of Music,
QUINCY, ILL.
Piano and Organ Recitals. . .

BESSIE O'BRIEN,
MEZZO SOPRANO.
MARCHESI.
ORATORIO, RECITALS, MUSICALES.
Address care MUSICAL COURIER office,
226 Wabash Avenue, Chicago,
or 130 West Mason Street, Springfield, Ill.

Mr. HARRY J. FELLOWS,
TENOR.
Oratorio, Concert and Song Recitals.
Address, 81 Fifth Avenue, New York.
On tour to Coast with Mrs. Bishop Concert Com-
pany till January, 1898.

GLEN P. HALL, Tenor.
ALLEN H. SPENCER, Pianist.
Kimball Hall, Chicago, Ill.

Chicago Conservatory of Music.
SAMUEL KAYZER, Director.
Auditorium Building, Chicago, Ill.
SEND FOR CATALOGUE.
MUSICAL DIRECTORS.

LEOPOLD GODOWSKY, Piano.
ARTURO MARESCALCHI, Vocal.
CLARENCE EDDY, Organ.
S. E. JACOBSON, Violin.
FREDERIC GRANT GLEASON, Harmony, &c.

Henry B. Roney,
CONCERT ORGANIST—TEACHER.
Organist and Choirmaster of
Plymouth Congregational Church.
The training of Boys' Voices for
church and concert work a special-
ty. (Late Organist and Choirmas-
ter of Grace Episcopal Church,
1887 to 1897. Studio: 2306 Indiana Ave., CHICAGO.

VICTOR HEINZE,
Concert Pianist and Piano Teacher.
Leschetizky Method.
Studio: 1014 Steinway Hall, Chicago.
THE HEINZE TRIO:
VICTOR HEINZE, Piano. EMIL BARE, Violin.
BRUNO STEINDEL, Violoncello.
Can be engaged for Concerts, Musicales, &c.
Address Victor Heinze, 1014 Steinway Hall, Chicago.

ANNA WEISS,
Late of Vienna Conservatory,
Concert Pianist and Teacher.
Suite 905 Steinway Hall, Chicago, Ill.

MARIE L. COBB,
Concert Pianist and Teacher.
Hans Von Bülow, Herr Von Wieck and Sgambati.
73 AUDITORIUM BUILDING,
CHICAGO, ILL.

MARIE LEWANDOWSKA,
Only teacher in Chicago representing
GIRAUDET,
72 Auditorium Building, Chicago, Ill.

BROOKS' FAMOUS
Second Regiment Band.
(102 MEMBERS.)
Chicago's Greatest Band.
135 Michigan Avenue, Chicago, Ill.

FREDERIC LILLEBRIDGE,
PIANIST;
Mrs. Charlotte Lachs-Lillebridge,
SOPRANO.
Available for Concerts, Recitals, &c.
For terms and dates address
THE MUSICAL COURIER,
224 Wabash Avenue,
CHICAGO, ILL.

FRANK KING CLARK,
BASSO-CANTANTE.
Management Mrs. Geo. B. Carpenter, - - Steinway Hall, Chicago, Ill

HARRIET DEMENT PACKARD,
SOPRANO.
Address Musical Courier, 224 Wabash Ave., Chicago.

GOTTSCHALK LYRIC SCHOOL,
INCORPORATED.
MUSICAL AND DRAMATIC ART.
L. GASTON GOTTSCHALK, Director
Isabella Building,
46 & 48 Van Buren Street, Chicago.
Catalogues sent upon application.

THOMAS TAYLOR DRILL,
BASSO.
Oratorio, Concerts, Song Recitals.
VOCAL INSTRUCTOR.
Studio: No. 57 Kimball Hall,
CHICAGO, ILL.

MARY WOOD CHASE,
Concert Pianiste.
For terms, dates, &c., address
1000 Steinway Hall, Chicago, Ill.

D. A. CLIPPINGER,
Voice Production and the Art of Singing.
Room 40 Kimball Hall, Chicago, Ill.

AMERICAN CONSERVATORY,
Kimball Building, 243 Wabash Ave., Chicago.
JOHN J. HATTSTAEDT, Director.
ALL BRANCHES OF MUSIC, DRAMATIC ART.
TEACHERS' TRAINING DEPARTMENT.
Catalogue mailed free.

JOHN J. HATTSTAEDT, ALLEN H. SPENCER,
GERTRUDE MURDOUGH, Piano; KARLETON HACK-
ETT, NOYES B. MINER, RAGNA LINNÉ, MME DE
NORVILLE, Singing; CLARENCE DICKINSON, Or-
gan; JOSEF VILIM, Violin; ADOLPH WEIDIG,
Composition, and thirty other superior instructors.
GERTRUDE MURDOUGH, Piano.
VILIM TRIO: JOSEF VILIM, Violin.
JOHN KALAS, 'Cello.
243 Wabash Ave., care of American Conservatory

HARRISON M. WILD CONCERT
ORGANIST.
Studio 6,
241 Wabash Ave.,
CHICAGO. Piano and
Organ
Instruction.

HART CONWAY'S and all
CHICAGO SCHOOLS OF **ACTING** Branches
OF **DRAMATIC ART,** of
Including Series of Matinees.
Full course opens October 4. Catalogues free
Handel Hall, 40 East Randolph St.

AUGUST HYLLESTED,
44 Kimball Hall,
CHICAGO, ILL.

SHERWOOD PIANO SCHOOL.

WILLIAM H. SHERWOOD, Director, Steinway Hall, Chicago.
Special inducements are offered to beginners who may be assured when commencing their
studies here that they will never have to retrace their steps, but that their progress will be steady
and certain. Mr. Sherwood's methods of technic, touch, phrasing, interpretation, etc., which have
produced wonderful results, are exclusively used. Send for prospectus.
WALTON PERKINS, Secretary and Manager.

WILLIAM H. SHERWOOD,
CONCERT AND RECITAL PIANIST.

MR. SHERWOOD created a furore by his wonderful playing at the meeting of the M. T. N. A
in New York City last June. His playing in other large cities this season has aroused the utmost
enthusiasm. He has been acknowledged by critics, the public and musicians to be the greatest
American pianist. Mr. Sherwood will teach and give recitals as usual at the Chautauqua (N. Y.)
Assembly from July 11 to August 18. Address MAX ADLER, Manager,
340 Wabash Avenue, Chicago, N.Y.

was interesting chiefly through the fact that the program
teemed with works of local composers which one would
not be apt to hear on other occasions.

First of all, the Philharmonic Orchestra gave an irre-
proachable performance under Kapellmeister Rebeck's
direction of a symphony (No. 2 in E major) by Count
Bolko von Hochberg, the general intendant of the
Royal Opera. The work is one of considerable merit, and
shows His Excellency to be a musician of refinement and
taste. The classic form is everywhere strictly preserved,
and in this respect alone the symphony might serve as a
model.

But Count Hochberg's invention, though not over-
whelming, is also adequate, fresh and above all never triv-
ial, and the thematic workmanship as well as the orches-
tration are those of a genuine musician, not, as one might
suppose and as so often is the case with titled composers,
those of an amateur.

Very melodious is the slow movement in A flat, grace-
ful and dainty the scherzo in C, with its finely contrast-
ing trio in E flat, in which the horns are effectively treated,

and a piece of rare musicianship is the finale, which moves
chiefly in C sharp minor, with a brilliant close in the prin-
cipal key of E major and in which an extended fugato
attracts the attention of the connoisseur. The work was
much applauded, but the composer was nowhere visible
in the crowded hall of the Philharmonic.

Richard Wustand's "Im Miunchof zu Avellenz," for
tenor solo and orchestra, is a bit too closely riveted to the
"Prize Song" from the "Meistersinger," but is not lack-
ing either in brilliancy or verve of composition. A bet-
ter interpreter than Chamber Singer Carl Dierich would
have made more of this interesting ballad.

An Adagio in A from a Symphony in D by Oscar
Pasch is a painfully monotonous piece of writing. A
string quartet from this same composer's pen led me to
expect higher things than this slow movement, which is
slow in every sense of the word.

A surprise, and a very pleasant one, was the violin con-
certo in A minor by Fritz Struss. The royal concert-
master played his own composition far better than he is
in the habit of doing those of others. The two outer

movements of his concerto belong to the better class of
virtuoso music, but the Andante in F is very beautiful,
melodious music, and the whole work is effectively and
finely orchestrated.

Of Friedrich E. Koch's cantata for chorus, soprano
solo and orchestra, "Der Gefesselte Strom," an excellent
setting of Hoelderlin's short epic, I spoke in terms of
praise on the occasion of a previous performance of this
work. Koch is one of the best pupils of the Hochschule
has so far produced. A performance of Rheinberger's Con-
certo, op. 177, for organ and orchestra, the difficult solo
part performed by Organist B. Irrgang, closed the inter-
esting evening.

* * *

The difference in temperament and taste prevailing
between the Italian and German nations could not be
more strongly and more characteristically evidenced than
through the tendencies of the modern authors of these
two countries. While the Italians are still weltering in
that verismo, the new fangled irresistibility of which for a
short time took hold also of the Germans, the romantic

spirit of the latter soon revolted, and now the reaction has set in so strongly that the most modern thing in literature, and in its wake music, is the fairy tale. I need only remind you of the two greatest dramatic successes in Germany during the past years—Fulda's "Talisman" and Hauptmann's "Versunkene Glocke"—and the greatest German musical success—Humperdinck's "Hänsel and Gretel." No wonder Humperdinck tried it again, and he found in Ernst Rosmer (this is the pseudonym of the wife of Dr. Max Bernstein, the Munich lawyer and littérateur) a partner who furnished him with poetically as good a fairy story, but not dramatically as effective a one as did Humperdinck's sister, Frau Dr. Wette, of Cologne, to whom he owes the libretto of "Hänsel and Gretel." The vast difference between this and the new work from a musical viewpoint is that the former is an opera, while "Die Koenigskinder" is a comedy, accompanied sometimes in a melodramatic and sometimes in a free musical style by the orchestra, and is thus a new style of musico-dramatic combination, the effectiveness of which seems to some of doubtful quality. Surely, despite a masterly performance at last night's first representation, despite the most ingenious stage mechanisms employed by Herr Brandt and the most poetical mise-en-scène on the part of Herr Oberregisseur Max Grube, and last, but not least, despite the fact that the composer himself conducted the performance of the musical portions of the work, the première had only a moderately great success. After the final rehearsal I met Heinrich Gruenfeld, the amiable and witty court cellist, and when I asked him how he liked the "Koenigskinder," he shrugged his shoulders and with his inimitable smile, he said: "I don't like pieces in which children freeze to death in the last act." Something of this chilly feeling seemed to have crept into the audience in the last act, but Humperdinck was called before the curtain (together with two "guests" who had personified the two royal children) a good many times nevertheless.

In the first act a great resemblance between "Die Koenigskinder" and the milieu and personages of "The Sunken Bell" must strike most everybody. And yet "Rosmer" wrote the former three years ago, before Hauptmann's work was published, and surely the latter, infinitely greater poet, had absolutely no knowledge of "Rosmer's" "The Royal Children."

Of the music I need say but little, as it has been performed, at least its best excerpts, here and elsewhere and I have repeatedly written about it. The best things are the preludes to each act and some of the funny scenes in the second act. It is by no means as strong music as "Hänsel and Gretel," but is pleasing throughout, and interesting to the musician because of its refined workmanship.

The first performance of Heuberger's operetta "Der Opernball" (The Opera Ball), which also took place last night, I could not attend. From all I hear and read about the novelty, I don't need to repent my enforced absence from the Theatre Unter den Linden. The work itself is described as being of that most inexcusable genre, the tedious one, the music is said to be too complicated and not witty enough for operetta music, and what the performance was I can imagine, for I know the forces of the Linden Theatre from the solo personnel to the chorus and orchestra.

Richard Strauss has scored great successes at Madrid recently, both as a conductor and a composer. His "Til Eulenspiegel" symphonic poem, and his interpretation of Wagner overtures and Beethoven's Seventh Symphony are all highly praised in the press of the Spanish capital, and the public, among which was the royal family, are said

to have given the Munich composer-conductor a perfect ovation.

A funny thing happened to a well-known Berlin concert director the other day. One of his principal stars and a great personal favorite is Marcella Sembrich. The prima donna sang in concert last week at Goerlitz on the very day of her birthday anniversary. The gallant concert-director, in order to worthily celebrate this event, hired a local military band to serenade the singer. But scarce had the concert begun when it was indecorously interrupted by the police. The concert-director had to pay a fine for not having asked permission of the police and the performance was treated as a public disturbance.

Lilli Lehmann has been nominated by the Emperor of Austria an imperial chamber singer.

Our former Leipzig correspondent who now resides in Berlin, August Günbacher, has been made happy through the advent of his first child, a healthy little girl.

Frieda Simonson, whom you remember as a wonder child from her appearances in the United States a couple of seasons ago, has been perfecting her pianistic abilities at Frankfurt on the Main. She gave a concert there on the 24th ult. with the assistance of the Museum String Quartet and made a great success. I read some brilliant criticisms on the subject of this concert.

Johann Strauss offers a prize of 4,000 Austrian crowns for the best ballet libretto, the music for which he intends to compose. The ballet is intended for first performance at the Austrian Imperial Opera House at Vienna. The work is to take no longer than one and three-quarter hours for performance. No choreographic descriptions are demanded, but an exact scenario must be sent in. As judges of the prize competition are named His Excellency Nicolaus Dumba, Hofrath Prof. Dr. Edward Hanslick, Court Opera Director Gustav Mahler, Johann Strauss and Dr. Rudolph Lothar. Competitors should send in their libretto under cover with the heading, "Zur Balletpreis concurrenz," and they must reach the Vienna office of the weekly dramatic paper, *Die Wage*, at latest on May 1, 1898. Decision will be published on August 1 of this year.

Judgment was given by the Supreme Court of the Grand Duchy of Baden last week in favor of Max Alvary to the amount of 29,973 marks (about \$7,250) for damages to be paid by Herr Aloys Prash, court opera intendant at Mannheim.

Alvary was engaged for three guesting appearances at that city in the spring of 1894. At the first rehearsal of "Siegfried" Alvary, after having killed the dragon Fafner, enters the cave just as is demanded by Wagner, and as Alvary was in the habit of doing at other opera houses. At the first step he made upon the painted canvas in the cave he fell through, and the fall of about two metres was so severe that Alvary sustained injuries from which even now he has not quite recovered. The accident happened because the Mannheim Court Opera stage has not quite the depth required for Wagner opera representations and the Fafner cave thus was only a painted one, but not one that could be actually entered. Alvary sued on the ground that he had not been informed of this scenic arrangement and of the circumstance that he was not to enter the cave. The defendant denied all guilt or responsibility with the plea that it was the guest's duty to inform himself of the scenic and stage arrangements if he ap-

peared at a strange theatre. The court at Mannheim dismissed the case. Then Alvary brought the suit to the superior court at Karlsruhe, which decided in his favor. This judgment was appealed by Intendant Prash and the Court and National Theatre at Mannheim, but the Supreme Court upheld the judgment in favor of Alvary, stating that as Herr Prash personally managed the rehearsal at which the accident happened he was also to be held responsible for it.

Among the callers at the Berlin offices of THE MUSICAL COURIER during the past week were Charles J. Dyer, of Worcester, Mass., a baritone and Lieder singer of note; Jasha Sussmann, the Russian young violin wonder, pupil of Joachim; Mr. Walter Ibach, of the celebrated piano manufacturing firm of Rud. Ibach Sohn, of Barmen; Edward Baxter Perry, the blind pianist from Boston, who will be heard here in a recital at Bechstein Hall on the 24th inst.; Ludwig Bloch, head of the Berlin theatrical publishing house of Eduard Bloch. O. F.

Lecture by Dr. Hugh A. Clarke.

On Wednesday evening, March 23, Dr. Hugh A. Clarke delivered a lecture before the pupils and patrons of the Broad Street Conservatory of Music, at 1331 South Broad street, Philadelphia, on "The Place of Music in Education."

In the consideration of this question the first point made was the distinction that exists between education and the powers of the individual, moral, intellectual, emotional training, the object of the first being the development of all the powers of the individual, moral, intellectual, emotional and physical; of the second the fitting of the individual for some special calling or occupation in life. The main part of the lecture was devoted to the consideration of the power exerted by art in general, training the emotions and making them subservient to the intellect and moral sense, and the necessity of beginning this training as early as possible in the life of the child that its best results may be secured. The lecture concluded with a recapitulation of the especial advantages of the cultivation of music in schools as a means of developing mental alertness, order and concerted action.

Carlos Sobrino.

That very capable pianist, Sobrino, who accompanies Ysaye on his extensive tour, is worthy of highest recognition by the music-loving people of this country. Very flattering was his reception in Toronto last week. The following criticisms speak for themselves:

Carlos Sobrino, the Spanish pianist, is a stranger in Toronto, but his playing has made a deep impression that will not be easily effaced. He is an artist well worthy of being associated with the greatest in art, though not the greatest pianist that has visited this country. Señor Carlos Sobrino played "Frühlings-Rauschen" (Sinding) and "The Dance of the Elves" (Sapellnikoff). Both were artistically rendered and called forth much applause. His brilliant execution and clever left-hand work in the latter number were notable characteristics of his playing. In response to an encore Señor Sobrino played Liszt's well-known "Venezia e Napoli" most brilliantly and effectively. The pianist work as accompanist to M. Ysaye is also worthy of high commendation.—Toronto Globe, March 15.

The pianist Carlos Sobrino was also a great success. He is not a man of striking individuality, yet he has a touch so pearl-like as to recall Joseffy. The glorious Steinway instrument that he played must have been an inspiration to him. In addition to assisting Ysaye with rare skill and discretion, he played two numbers by Russian composers—the "Frühlings-Rauschen," of Sinding, and the "Danse des Elfs," of Sapellnikoff. In the latter number particularly his rare dexterity and fine feeling were evident.—Toronto Mail and Empire, March 15.

PIANO INSTRUCTION.

Frederic
Mariner,

TECHNIC
SPECIALIST....

STUDIO:
VIRGIL PIANO SCHOOL,
29 West 15th St., New York.

GUSTAV

HINRICH'S,

With the National Conservatory. Formerly
Conductor of National Opera Company.
Director of Hinrichs Opera Company.

VOCAL INSTRUCTION.
Prepares and finishes for CONCERT AND OPERA.
130 West 91st Street, New York.

VIENNA. HOTEL MEISSL & SCHADN. VIENNA.

1 Karntnerstrasse 22, Neuer Markt, 2.

FIRST-CLASS HOTEL. HIGHLY RECOMMENDED FOR
ENGLISH AND AMERICANS.

Lift. Electric Lights. Baths. Telephone.

JOHANN SCHADN.

Katherine Kautz,

PIANIST.

Concerts and Recitals.

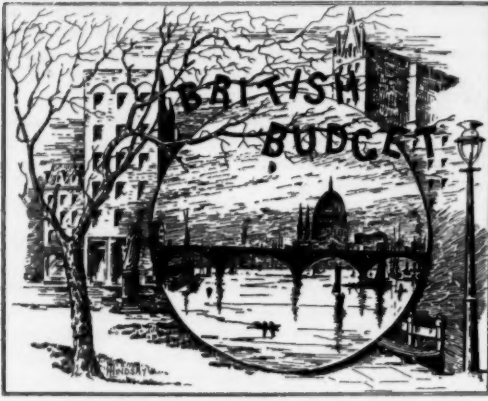
Address: THOMAS & FELLOWS,
Carnegie Hall, New York.

Opera, Concerts
AND Song Recitals

MAUD PRATT-CHASE,
Dramatic Soprano.

HARRY LUCIUS CHASE,
Baritone.

DIRECTION:
VICTOR THRANE,
33 Union Square, West, New York.



BRITISH OFFICES OF THE MUSICAL COURIER,
21 Princes Street, Cavendish Square,
LONDON, March 11, 1898.

"THE GONDOLIERS" is in active rehearsal at the Savoy Theatre, under the direction of W. S. Gilbert. It will be produced there shortly.

News comes of the successful opening of the opera season at St. Petersburg. The cast, which is a very strong one, I have announced before.

The Crystal Palace Saturday afternoon concerts will be resumed again this afternoon, Mr. Manns conducting. Dr. Joachim will play Mendelssohn's violin concerto.

I understand that Puccini, the composer of "La Bohème," has accepted the libretto of Schurmann and Illika, on the subject of Marie Antoinette. The opera is to be in five acts, opening at Trianon and closing with the execution.

After visiting the chief towns of Australasia, Madame Albani will make a tour in South Africa, under the direction of M. Buonamici, of Cape Town. The famous prima donna expects to be back in London some time in June.

Dr. Dvorák's new three-act opera will probably be given in Prague shortly. It is entitled the "Devil and the Catin," and is founded on an old Slav legend.

It is rumored that there will be an extra opera season this month; the performances possibly will be given at Drury Lane. I hear that some of the Covent Garden artists may this year be sent into some of the greater provincial cities for special operatic performances. Madame Calvé's name is said to be mentioned in connection with the scheme.

On Tuesday, the 15th inst., at 3 o'clock, Denis O'Sullivan (Shamus O'Brien) will give his first recital of Irish songs at the Queen's (small) Hall. He will be assisted by Mr. Garaghan, who will play the genuine Irish pipes.

I learn from the *Weekly Sun* that the value of a full pantomime house at Drury Lane during the present season has often amounted to £650.

I hear that Sir Arthur Sullivan is now engaged in writing music to Rudyard Kipling's poem "Recessional." Several of the "Barrack-Room Ballads" have already been set to music, and nobody seems to be reminded that parts of the "Flag of England" have been adapted to form the libretto of Sir J. F. Bridge's cantata.

There will be three performances this year of Sophocles' "Antigone" at Bradfield College, Berkshire, the dates being June 20, 23 and 25. As before, the play will be presented in an open-air theatre cut out in a hillside, and other conditions of the Greek drama will, as far as possible, be reproduced.

Mrs. F. V. Atwater gave her first "at home" of the season at Wilton Lodge on Saturday afternoon, when a large number of friends gathered and listened to a short program of music. Miss Maud Rhill played a prelude and "Carnival Mignon," of Schütt; a Liszt Rhapsodie, and "Elves," by Matthay; Ludwig Lebell played some cello selections by Popper; Mrs. Clara Edwards sang songs by Schumann and Lassen; Mme. Guy d'Hardelet sang her own "Mignon" and "Lesson with the Fan," and Denis O'Sullivan gave some Irish folksongs. Miss Maud Evans was the accompanist. As I have said before, we

shall always be pleased to welcome any readers of THE MUSICAL COURIER at these functions.

Mr. Koeller considers that Mr. Seymour's paper, read at the Incorporated Society of Musicians' Conference, on the "Feis Ceoil" was not altogether correct. He says that it is not the case that Ireland is just emerging from a period of musical darkness, and in support of his statement quotes many musical societies existing in the chief, as well as in the small, towns, to say nothing of the Belfast Philharmonic Society, which has acquired a reputation for numbering among its members some very eminent musicians.

Sig. Angelo Mascheroni, while taking a holiday in Italy, arranged for the production of his first opera comedy, to be given at one of the leading theatres in Milan. The work, which is entitled "Mal d'Amore," is written to an Italian libretto by Fontane, based on the celebrated comedy of P. Ferrari, "La Medecina d'una Ragazza Malata." Six performances of this have already been arranged, to commence about April 6. The management are very enthusiastic over the work, and think it will have a good run in Milan.

There were seventy-five candidates for the post of city organist at Leeds, and Herbert Austin Fricker was finally chosen among the eight selected to compete at the Albert Hall. Mr. Fricker had his training at Canterbury Cathedral, where from 1883 to 1895 he was assistant deputy organist. He took his degree of Mus. Bac. at Durham in 1893, and since then he has been at Trinity Church, Folkestone.

During the past year sixty-five orchestral works were produced for the first time in London. Great Britain heads the list with twenty-one scores; Russia, Germany and France follow with seventeen, thirteen and twelve, respectively; Bohemia and Scandinavia are last with one each.

At the seventy-sixth annual meeting of the British and Foreign Musicians' Society, held the 20th ult., the statement of accounts was laid before the secretary, F. Ocher-ton. The Widows' and Orphans' Fund is making yearly grants of £10 each to five widows of late members, and £530 has been paid out on account of sickness, pensions and death. The invested capital now amounts to over £4,700.

CONCERTS.

The Queen's Hall Symphony concert last Saturday brought forward the Symphonic Variations by Dr. Hubert Parry, which were first heard at the Philharmonic concert last year, and were so favorably received. There have been attempts made recently by some London critics to decry the work of our great English musician, but in spite of these the worth of his compositions continues to be recognized and applauded. As we noted on the first performance, Dr. Parry has struck out in a new line in these variations, the arrangement being in four groups, undivided by any pause. The theme is striking—the first group in which it is worked out being quiet and serene, the second, bright and gay; the third, slow and richly scored, and the fourth, brilliant. Mr. Wood's reading was clear, and it was beautifully played.

There was an absolute novelty on the program in the form of a march in A flat by Moussorgsky. I was by no means favorably impressed with this Russian composer's "Une Nuit sur le Mont Chauve," and although the march may be allowed to be rather an improvement on that extraordinary piece of program music, that is not saying a great deal in its favor. If Russian music is to maintain the popularity it has recently gained, such poor specimens must be left severely alone. The scoring by Rimsky-Korsakoff, however, is clever, and one wishes it were used on better material.

Schubert's "Unfinished Symphony and the "Good Friday" music from "Parsifal" were also on the program, and Miss Ada Crossley again proved herself a true artist by her fine singing of Haydn's "Spirit Song," Mozart's "Wienlied" and Stanford's "Irish Battle Hymn."

The Bach Choir has the credit of introducing last Tuesday Dr. Villiers Stanford's "Requiem" to the London concert public. This truly magnificent work was dis-

cussed at length after the first performance at the Birmingham Festival last autumn, and it is only necessary to say here that the impression it made on the London audience was another proof of its intrinsic merit and beauty. The Bach Choir sang with exceptional fervor and musical precision, almost without a hitch. If there was a slight timidity of attack once or twice, the grand fugue, "Quam olim Abrahæ," was executed with all the energy and boldness it demands. The beautiful setting of the "Lachrymosa" found an adequate rendering from choir and soloists. The "Sanctus," that strikingly original composition, preys on the imagination, and a well-known critic remarked to me that the accompanying semiquaver figure, that hovers to and fro on the violins (in six parts) is like the rustle of angels' wings. Miss Marie Brema and Plunket Greene sustained their original parts; the latter, who was in exceptionally good form, sang his solos with great dignity and fervor. Mme. Medora Henson seemed to be rather nervous of her task, and it was probably on that account that her voice was less penetrating than usual—no disadvantage, in my opinion.

Dr. Hubert Parry conducted his fine Variations, their virile rhythm being still in lively remembrance from last Saturday's Symphony concert. If English composers continue us works like the "Requiem" and these Variations there will be no lack of enthusiasm from the English public. Bach's "Ephiphany" cantata, "Sie werden aus Saba Alle kommen," closed the concert. Mr. Bird was the skillful interpreter of the organ's part.

There was hardly standing room at St. James' Hall on Saturday, so general was the desire to hear Lady Hallé and Dr. Joachim play the famous concerto of Bach. Often as these artists have played it together, the performance is still one of the great treats of the year, and few amateurs would willingly lose the chance of hearing it. Herr Joachim led a Beethoven quartet with the same perfection to which we have long been accustomed, and Miss Fanny Davies played Beethoven's sonata in A flat, op. 110, perhaps the most beautiful of all his piano compositions. An early duet sonata for piano and cello, by Richard Strauss, was introduced by Miss Davies and Becker. It proved musically interesting, and was, besides, agreeable to listen to. There were none of the eccentricities that excite surprise in Strauss' symphonic poems, and there was much of the force, the melodic charm, and the vigor of intention which are undeniably present in these perplexing works. The different movements are clear and easy to understand; they are brilliantly written for the respective instruments—in fact, every competent cellist may be advised to give the sonata a place in his repertory, for it can hardly fail both to interest and to please. Miss Evangeline Florence sang an air from Handel's "Rodelinda" and a German folksong with much beauty of voice and vocalization.

Monday's concert was also very well attended, Lady Hallé and Herr Joachim in one of Spohr's duets being again the attraction. They almost surprised themselves in virtuosity and every other quality that one desires in a violinist. The program was altogether one of rare attraction, including, as it did, Haydn's "God Preserve the Emperor," quartet; Brahms' piano and violin sonata in D minor, and a cello sonata by Valentini, arranged by Signor Piatti, and played most effectively by Herr Becker. The enjoyment of the quartet and the Brahms' sonata was much interfered with by the late arrival and early departure of a large portion of the audience. It used to be managed so that there was no interruption during the progress of a movement, but I am sorry to say that this wholesome custom is now but seldom observed. The opening bars of Haydn's slow movement and that of Brahms' "Presto e con Sentimento" were almost lost in the rustle made by thoughtless passers-by. Miss Ada Crossley sang, being much better suited by her English songs than by her Schubert selections. Her beautiful voice made its customary impression.

Georg Liebling's last piano recital at St. James' Hall on Thursday, March 3, drew together one of the largest audiences of any of this admirable series. Probably the orchestra had something to do with the attractiveness of the program, for, let the soloist be ever so eminent, the

JOSEPH JOACHIM SCHOOL

.. Violin Solo, ..

STRING QUARTETTE AND ALL BRANCHES OF INSTRUMENTAL, ENSEMBLE AND CHAMBER MUSIC.

Conducted (with his authority and advice) by his pupil,

Miss GERALDINE MORGAN,

ASSISTED BY
Mr. PAUL MORGAN and other Artists.

First Term begins November 1, 1897.

For particulars address

Mr. PAUL MORGAN,

Carnegie Music Hall,
86th St. and Seventh Ave., F W YORK

ADELE LAEIS

Concert and Oratorio.

BALDWIN,

CONTRALTO.

Studio: Carnegie Hall, New York.

A limited number
of pupils received.



MISS

Dora Valesca Becker,

SOLO VIOLINISTE.

Address 120 East 89th St., New York.

JOHN HERMANN LOUD,

ORGANIST.

Pupil of Alexandre Guilmant.
Associate of the Royal College of Music.
Organist and Choirmaster at First Church,
Springfield.

• CONCERTS AND
• ORGAN OPENINGS
• A SPECIALTY.

ADDRESS: 45 MATTOON STREET, SPRINGFIELD, MASS.

PAUL WIALARD, Tenor,

Officer d'Academie of France; Member of the Faculty of Arts of Laval University.

CONCERTS AND MUSICALES. VOICE CULTURE.

Lyric Declamation, Dramatic Action, Facial Expression.

French and English Repertoires.

Letters of recommendation and indentment from the National Conservatory of Paris, A. Thomas, Gounod, Massenet, Meyer, Faure, Tchaikovsky, Jean de Rumba, Puccini and Paderewski, etc., etc.

Studio: 509 FIFTH AVENUE (Near 42d St.), NEW YORK.

tone of any one instrument or voice becomes more or less monotonous, especially when the programs are as full of difficult and serious works as have been Herr Liebling's. Liszt's E flat concerto served to display the brilliance of the pianist's technique, as well as his ability to understand and interpret the works of a school diametrically opposed to the classical works which abounded at many of his preceding recitals. The technical difficulties of the Liszt concerto were put in the shade, however, by the dexterous achievements of the pianist in the concerto with which the program ended—a work from his own pen. In fact, it is as a composer that Mr. Liebling claims most of our attention for the present. A number of smaller pieces in various moods, also of his own composition, figured in the afternoon's scheme. With these, especially the charming "Suite à la Watteau," op. 15 (Challier, Berlin), and the dainty little "Fleur," op. 11, the audience were no less pleased than with the concerto. In response to a most persistent demand for more, Herr Liebling repeated the Octave Study, op. 8 (Schlesinger, Berlin), which stood at the end of the group of shorter pieces. To play this again at the same breakneck speed immediately before the concerto, and after having played Liszt's concerto and nine solos, speaks volumes for the pianist's endurance. He did not appear to be in the least fatigued at the end of the program.

Herr Liebling's concerto is more classical in form than Liszt's, and also longer and more difficult. Liszt, it is hardly necessary to remark, holds a position as a pianist and composer, both for his marked personality and as an historical landmark in music, from which he cannot be ousted. Yet a pianist whose skill cannot go further than to encompass the difficulties of Liszt's E flat Concerto, will do well to leave Herr Liebling's A major Concerto alone. There are many passages of very great beauty, as well as of cleverness of construction, to be found in this score, and while several passages are obviously intended to display the finger and wrist virtuosity of the player, it is nevertheless a work which we shall always hear with pleasure when it is adequately performed.

F. V. ATWATER.

Notes on Piano Compositions.

(From the London Musical Courier.)

PART II.

WE now turn to the third of Herr Liebling's programs—that devoted to the work of Chopin. The Polish master gave us only one Fantasia, the F minor, op. 49. It is written in one movement, and opens with a majestic march which develops into stormy passage-work, and passion deepens until it reaches a grand climax. After a short recitativo, into which is woven an exquisitely beautiful chorale, the work finishes with harmonious arpeggios. In the hands of Chopin the scherzo, which hitherto has been little more than a light movement in a sonata or symphony, became a form of sufficient importance to stand alone. The most popular of his four scherzi are the B minor, op. 20, and the B flat minor, op. 31. This last, known to any tyro, is called abroad the "Governess" Scherzo, because it is the number every governess chooses when she is asked to play. But, like many another hackneyed work, it can only be really interpreted by a true artist. Chopin also broke new ground in the romantic regions by his four ballades, which all became very popular except that in F major. Here again only the real musician can bring out the full intention of the composer. His patriotism found full

scope for expression in the Polonaises—compositions that depict in turn the glory, the pride and the failure of his country. The most remarkable, that in A flat major, generally called "Revolution," is a powerful embodiment, of all that the title implies, especially in the thundering octave passages. The majority of pianists hurry the tempo in the polonaise, but it should be remembered that Chopin himself never did so. Old Mikuli, Chopin's last surviving pupil, spoke about this point to Herr Liebling when he heard him play at Lemberg, and paid the German pianist a high tribute by remarking that he had struck the exact mean the master liked.

The question has often been discussed as to whether a great pianist can also attain a high position as a composer. But when, on the affirmative side, we can name Liszt and Rubinstein as examples of famous pianists who have been composers, and Beethoven, Mendelssohn, Chopin and Mozart as examples of famous composers who have been pianists, we see that the combination, if not frequent, is certainly possible. Georg Liebling has already introduced himself to our notice as a composer, and his Piano Concerto, op. 22, a work of superior merit, now in its third edition, has been reviewed at length in our columns. At his eighth recital, on March 3, we shall have an opportunity of making further acquaintance with his compositions. He will then play Polonaise, op. 16; Menuet, op. 20; Suite à la Watteau, op. 15; Scherzo, op. 24; Fleur mourante, op. 11A, and an Octave Study, op. 8. These are only a few of many numbers for the piano, violin and voice; and his unpublished manuscripts make up a long and comprehensive list. His works up to op. 18 are issued by Schlesinger & Challier, of Berlin.

Liszt the pianist has been accepted without demur, but Liszt the composer has aroused a very stormy controversy. Some critics condemn him utterly, while others cannot say too much in his praise. But even his admirers are divided into two classes: those who accept his original works and repudiate the famous transcriptions, and those who find little charm in the former, but wax enthusiastic over the cleverness and ingenuity displayed in the arrangement of operatic scores, songs and Hungarian melodies. General opinion seems to run in the latter lines, for we more often hear the transcriptions than the original compositions, and of these last more of the rhapsodies than of the operatic adaptations. In the latter he followed a custom of his day, but he showed originality in collecting and grouping the characteristic folksongs of his native land to form the basis of the Rhapsodie—a name formerly restricted to the fragmentary delivery of popular melodies by wandering musicians. Of these, fourteen are called Hungarian rhapsodies, and a fifteenth and sixteenth should be mentioned, the Rákoczy, named after one of the greatest Hungarian heroes, and the Spanish, based on Spanish melodies. Two of the less well known appear on Herr Liebling's programs: No. 4, which is very beautiful, and contains some striking octave passages, and No. 5, "Héroïque Elégiaque," which contains a funeral march bringing in a second élégiaque theme. We shall also hear the Ballade in B minor, a very original and dramatic concert piece; "The Campanella," a study of an old folk-dance melody, and "Faust-Walzer," a very genial and effective reproduction of the opera. Their exceeding brilliancy and their enormous technical difficulty place the works of this master quite beyond the power of the amateur. Only virtuosi can play them in a manner that can anyhow be called "Lisztlike."

W. FIELD.

From Paris.

PARIS, March 14, 1898.

HOLLAND seems to be the happy hunting ground of the prima donna this season.

After a remarkably brilliant engagement in Italy, where enthusiasm exceeded anything seen there of late years, Mme. Emma Nevada has scored an equal triumph at The Hague. Her manager, Mr. Strakosch, expresses the greatest regret that her engagement at the Opéra Comique in Paris in April breaks into a success that is phenomenal. Nevada is in the best of health and spirits.

Mme. Madier de Montjau, of New Orleans, a pupil of Paul Marcel in Paris, has sung eighty-four times since the commencement of her season at Amsterdam. Juliette, Marguerite, Elsa, Cleopatra (opera in five acts) Manon, "La Juive," and Anita in "La Navarraise," are among her roles. Her talent has won for her generous propositions for the next season, both in France and for re-engagement in Holland. She also is in superb health. Her success is very gratifying to her teacher. Others of M. Marcel's pupils, M. and Madame Lucca, are creating a furore at Nantes, where they are playing "Lohengrin," "Hamlet," "Huguenots," "l'Africaine," "Cid," "Faust," "Messidor," &c. Miss Van Gelder's success at Amsterdam is well known.

There is talk of Sara Bernhardt's appearing as Hamlet at the Renaissance.

Mlle. Zélie de Lussan has grown into marked favor, which is accentuated after each performance at the Opéra Comique here. Her Zerlina in "Don Juan" is accepted as a real success. Her voice, style, appearance and playing are unanimously praised by the critics, and applause grows more and more warm. Her Zerlina was bewitching. Her Carmen is spoken of as "vastly improved" and "wholly different" from the début, which besides being a début was made after one rehearsal. She is dearly loved by all members of the company, and has a large circle of valuable friends in Paris. Her costumes are among the most graceful and becoming ever seen in the roles which she plays. Her street costumes are no less tasteful and attractive. She is prettier than a picture.

Best evidence of all of her success is that she has been re-engaged to remain at the Opéra Comique till her departure for her London season. She was invited in the first place but for three or four performances. A slight fault which could be very easily corrected and which marks all *esotiques* when seen beside French stage people is the habit of letting the eyes wander into the audience during the acting. An audience is like a coquette; she is never so appreciative as when she seems forgotten.

Nikita is in the city at her home, Avenue MacMahon, looking younger and prettier than ever. The same may be said of Miss Della Rogers, who, with her mother, has returned from Milan looking simply superb. Projects are on foot, of which more later.

Mlle. Francesca is at Monte Carlo. She made an immense success yesterday at the Jehin concerts in the grand aria from "Lucia de Lammermoor," with flute accompaniment. The audience rose and applauded her, and she was congratulated by the directors, M. de Lara and Mme. Christine Nilsson, who were in the audience. Last year she made an equal triumph in "La Reine de Saba."

Miss Tracey is in Paris, Miss Adams at Monte Carlo, Miss Wehner in London, Miss Munchhoff in Leipsic.

Mme. Katharine **VON KLENNER,**
Evans—



Vocal Instruction. VIARDOT-GARCIA METHOD.
Sole Authorized Representative in America.
Private Studio: 40 Stuyvesant St., 10th St. and Second Ave., NEW YORK.

**CHARLOTTE
MACONDA**
Soprano.

Concert
and
Oratorio.

For Terms,
Dates, &c.,
address
Wolfsohn
Musical
Bureau,
131 E. 17th
St., New
York.



Flavie Van den Hende,
The Belgian 'Cellist.

Soloist with Thomas, Damrosch,
Van der Stucken and other noted
orchestras.

"That graceful artist, Miss Van
den Hende, played three composi-
tions for the 'cello with delightful
tone and expression."—New York
Herald, April 23, 1897.

STUDIO: 35 West 65th Street,
NEW YORK CITY.



Dr. ION A. JACKSON,
TENOR.

ORATORIO AND CONCERT.

For Terms, Dates, &c., address

THOMAS & FELLOWS,
Carnegie Hall, NEW YORK

HERBERT WILBER GREENE,
Tone Production and Singing.

The correct Method a specialty.
Pupils fitted for Choir, Oratorio and Operatic engagements.

Studio: 487 Fifth Ave., Rooms 605, 606, 607, New York.

MISS EVA

HAWKES

Concert Contralto.

Inquiries to

L. BLUMENBERG,

MANAGER,

108 Fifth Avenue,

New York.



Miss Winnifred Bell has just left for Italy, Miss Wilter is at Nice, Miss Roudes in London, where she sings again this summer at Covent Garden. At a recent popular concert at St. James' Hall she sang "Le Tasse," by Gounod, and songs by Liszt and Massenet.

Lady Hallé and Mr. Zeldenrust were on the program. The *Times* credits Miss Roudes with "artistic intelligence, sympathetic voice and deserved applause." She has sung the role of Grania in the new opera, in which there are six dramatic duos.

Friends of Miss Regina de Sales, the popular soprano, are congratulating her upon her successful tour in America and safe return to London, where a busy season awaits her. Among her engagements are the Westminster Orchestral concerts, the Dublin Musical Society and concerts with the leading English choral and orchestral societies. She has been invited to return to America next season. Miss de Sales' repertory in four languages is immense.

There is talk of giving Glück's "Armide" at the Opéra with Calvé in the title role. It was last played in 1777. It would cost an immense amount of money the wisecracks say. But money had better go in that way than many another. It seems that Lulli had already written a tragédie lyrique on the same words by Quinault in 1686.

Delna has returned from Russia and rehearsals of "The Prophète" will commence at once.

M. Fournets, who is likewise in the cast, has returned from Nice, where he won merited applause in four operas. It will be remembered that M. Fournets is also Hans Sachs (with Delmas) in the "Maitre Chanteurs." He sings in "Faust" and "Romeo" besides this week.

At the concert given by Enoch in the *Figaro* Salons this week, M. Fournets sang some charming songs and a duo by Mme. Hédighe Chretien. Among them "Quand tu Pleureras" and a duo, "Automne;" both are after words by Léo Marcel, of whom mention was made last week as a poet of grace and charm and destined to a place in literature as he has already gained in the service of his country.

M. Saléza, engaged for Covent Garden next summer, is also engaged for two representations of "Carmen" at the Opéra Comique with Calvé in April.

Puccini, composer of "La Vie de Bohème," in which Nevada is to sing, has been in Paris a few days to confer with M. Sardou in regard to "Tosca," to which he is writing. He also writing a "Marie Antoinette." The former will be created in Italy the latter in Paris.

Pauline Viardot has been to see the "Maitres Chanteurs" nine times! and means to keep on going.

M. Paul Viardot had an immense success at the Colonne concert on Sunday. He was recalled nine times. He is certainly a grand master of the violin.

One who wants fully to realize the horrors of translation and of playing pieces out of their frames must see the "Taming of the Shrew," given at the Comédie Française here. A worse travesty on creation is impossible to imagine.

What a pity that some discriminating, capable, honest American power does not originate some means of collecting and calling home all this abundance of fine vocal resource scattered about over here, men and women. There are quantities of people all ready, young, handsome, talented, to render admirable musical service to our country. They could do so at once but for this old feathered adage that "a label must be picked up in Europe." Adams, Tracey, Francisca, Rogers, Roudes, Nikita, Rennyson, Wehner, Munchhoff, Homer, Garrigues, Stelle and hosts of others, sopranos and altos; also Whitehill, Castleman, Youngman, Preisch, Walling, all picked voices—bass, baritone and tenor—good intelligence training.

A concert which tempted a variety of interests to the Salle Erard this week was one given by M. Gaston Lhérie, a lad of seventeen, whose premier prix à l'unanimité at the Conservatoire last summer was much commented upon at the time. Conservatoire people and friends were naturally deeply interested in the début, which was a distinct triumph for the young pianist. The concerto he played was from the pen of his master at the Conservatoire, M. de Bériot. Aside from the intrinsic interest of the composition, which was warm, original and attractive throughout, additional interest was lent by the fact that this eminent piano professor of the Paris Conservatoire is son of the famous Malibran and of de Bériot, the great violinist, whose life was so closely twined with that of the Garcia family. Further the orchestra was the Lamoureux, directed by M. Chevillard, and the name of Mrs. Inez Sprague was on the program. These various interests were represented at an early hour by a large concourse of people. The pianist is a son of the French artist Lhérie, who created Don Juan. His mother is an American.

Mrs. Sprague, who has been since her return to Paris under the training of M. Giraudet, sang in Italian the arias from "Giacinta" and from Massenet's "Herodiade," with orchestra. It was universally admitted that the singer has made immense improvement. The compass of her voice is better regulated and the limits of loud and soft in power better shaded. She sang with much dramatic effect and was warmly applauded and recalled. Superbly dressed in white satin, brodered in colored stones adorned by poppies, she looked very beautiful. She gave a large reception to her friends after the concert. Her photograph with that of young Lhérie made the covers of the program.

An interesting hostess who is giving musicals in Paris this season is Mrs. John Chapman, wife of the late Dr. Chapman, the founder and owner of the *Westminster Review*. Mrs. Chapman, whose adoration for her husband was well known, and who aided him in his literary work, has retained the management of the magazine, which she edits here in Paris. A woman of great intelligence, refinement, culture, of winning manners and beauty of person, she has unconsciously become the centre of an appreciative circle. Her sympathies are largely musical, being herself musician as well as litterateur.

In her home is a young niece, Miss Nelly, who without any pretensions to public career bids fair to outshine in beauty and freshness of tone the greater part of the vocal clubs.

An always graceful and interesting hostess is Madame Ferrari. Composer, executant, woman of society, her salons are crowded always with the élite of art and society. On Sunday the program was extremely interesting, many of the compositions being by the lady of the house, and the interpreters being of first rank. Mme. Isaac Le-long, before her marriage one of the brilliant lights of the Opéra Comique; Mlle. Charlotte Wyns and M. Fugère, of that academy; M. Monteux, of the Odéon, and Madame Ferrari herself, were among the interpreters. "Le Dernier Amour" is the name of the opéra comique which is the last work from the pen of this gifted woman.

The success of Mrs. Charlotte Reynal, a young American, who went to London to tempt fortune as a coach of clubs and choruses and as a singer herself, is now assured. The brave little lady is busy with concerts, oratorios and at homes. Her London notices are encouraging. Mrs. Reynal spent some little time first in Paris, where she was shocked by the lack of musical effort or outlook.

Miss Grace Gifford, who studied to be a teacher while in Paris a year ago, writes encouragingly from Toledo,

Ohio, where she is established as professor. In passing through London she studied with Randegger and Frederick Walker, which authority she has found of great value. Marchesi was her teacher in Paris. She is singing in matinees, concerts, &c., and is deeply interested in her pupils.

A young harpist here, Mlle. Bathilde Momas, who has made a specialty of the new Lyon chromatic harp, has established herself near the Trocadéro, as teacher of that instrument. She has played on the new instrument at the Harcourt concerts, and finds in it many advantages over the older instrument. Chief of these is that compositions, not especially for the harp, can now be played upon it, thus enriching the literature of a really charming instrument which has been comparatively destitute. The tuning can be accomplished by the pressing of buttons instead of by the unending and uncertain ear efforts of the other harp. Then it is in no danger of falling and does not need to be propped up against something to avoid disaster.

There are no pedals, as the sharps and flats are played by the hands, and it is on wheels and can easily be pushed from place to place. It is equally beautiful in tone and in looks, and is cheaper than its older sister. Mlle. Momas is succeeding well with her class, and is making a specialty of teaching it as an accompaniment to singing. This musician has been twice to America with her parents, so has more push and initiative in her work than many. She is recommended as a musician by M. Toby, the celebrated organist.

In a Conservatoire piano class the other day might be seen passing from muff to muff of the young lady pupils, a little article having the appearance of a pocketbook covered in suede leather, a pretty clasp on top. One not initiated might have imagined that the portemonnaie of one of the class had been found and was being passed to its owner. Not at all; it was a little Japanese hand stove. In form of cigarette case, made of brass and covered with leather, a little cigar-shaped heater dropped inside kept the box quite warm for hours. A more convenient article in a piano class, where warmth of the flesh is half the warmth of the soul, and in this country where proper heating is unknown, cannot be imagined. It is of Japanese invention.

The death is announced of Mr. Ritt, who, before Mr. Bertrand, was associated with M. Gailhard in the direction of the Paris Opera House.

What an outrage the death in duel of that superb man, musician, dramatist, poet, Cavallotti! Duel forsooth! It looks as if civilization became more and more idiotic as it went East. Doubtless like people, senile as it grows old!

"Classification of voices, musical studies, elementary studies, study of placing the voice, study of articulation, study of vocalization, complete course of studies for the French stage, Opéra and Opéra Comique." So reads the circular of the "Practical School of Singing" established by M. and Madame Lureau-Escalais at their home, 52 Faubourg St. Honoré. It must be remembered that these artists were for fifteen years favorite singers of the Paris Grand Opéra. Americans coming to Paris for the summer to be coached in the French school cannot do better than address them.

The matinee musicales of Marie Roze continue to attract large numbers of people and to give rich and generous, perhaps too generous, programs. A concert given in the private salons in which first-class artists take part is followed by an operatic performance in the charming theatre which forms part of the establishment. At the last one given this week the program was more varied than ever, and the "piece" delightful. Mlle. Alba, Lachaud, Amaury, Brew, Laforcade, Luciani, Madame Wade and



JOSEPHINE S.

JACOBY,

CONTRALTO.

Address: 104 West 58th Street, NEW YORK.

TIRINDELLI

Renowned Italian Violinist.

Solo—Chamber Music—Instruction.

Address: Auditorium School of Music, Cincinnati, Ohio.



MARIE DECCA,
American Prima Donna.

SOPRANO.

Opera, Oratorio, Concert, &c.

Students received in Vocal Culture.

Garcia-Marchesi method. Address

THE PANWOOD,

112 East 17th Street, New York.



HANS KRONOLD,
VIOLONCELLIST.

Concerts, Musicales.

Address:

MUSICAL AGENTS, or

HANS KRONOLD'S STUDIO,

132 East 47th Street,

NEW YORK CITY

ELENE MAIGILLE,
LABORDE METHOD

VOCAL INSTRUCTION.

6 East 17th Street, NEW YORK.

RESIDENCE: 285 WASHINGTON AVENUE, BROOKLYN, N. Y.

Broad Street Conservatory of Music,

GILBERT RAYNOLDS COMBS, Director.

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE

M. Jouvin are among the pupils of this excellent professor who have taken part in recent "affairs."

Two of Marie Roze's pupils have recently become "stars" in the city of Orleans, where "l'Amour du Diable" was given. Mlle. Alba, a fine soprano, with dramatic qualities, and M. Riviere, the well-known tenor, led the principal roles of Uriel and Frederick to success. The young people were applauded and fêted, and it is to be hoped this is but the opening of a successful career for both of them.

Mme. Barron Berthald, wife of the singer, whose engagement at the Royal Opera of Wiesbaden was chronicled last week in THE MUSICAL COURIER, passed through Paris. A young, handsome and extremely interesting woman, Madame Berthald is a sturdy and helpful helpmeet of her husband's success, asking nothing for herself in the public honors of life, provided he be appreciated. This disposition in a wife is rare enough to make of her "the hero." She expects to go to America in the spring. She is cousin of Mrs. Charlotte Wells-Saenger, of New York. All are naturally very proud of the young tenor's engagement, which is a very proud distinction.

A young American composer, Frank Briscoe, is in town to pursue his studies in that science. He has laid harmonic foundation in Germany, but comes here to make vocal application of the French vocal school. A native of Detroit, Mr. Briscoe is quite Spanish-looking, of agreeable manners and deeply in earnest. He has written a suite of songs of which more hereafter.

Lionel Hayes, one of Trabadelo's tenors, has advanced so far and succeeded so well with his vocal work that with the kind interest of his teacher he has established himself here as professor, and at 18 Rue Clement Marot has already formed a class. This idea of creating and directing teachers side by side with artists cannot be too highly commended.

Mr. Bouhy likewise has established a young professor, Mlle. Eugenie Meyer, who, on Rue Colisée, is doing most meritorious work and utilizing the instruction so generously bestowed. Mlle. Meyer assists also in Mr. Bouhy's class work, and is most highly spoken off by him.

The accompanist of his opera class, Mlle. Sturmfels, is a musician who has won, besides the esteem of her principal, the love and affection of all his pupils. She is a charming young lady, too young to have a biography, but who plays the piano well, and, what is more rare, accompanies still better. Serious, extremely intelligent and good hearted, she is tireless in the aid she brings in preparatory study of pupils, preparation in which she is most effective. As before stated, the teacher of mise-en-scène of this opera class is M. Valdeyo.

In response to requests for suitable French songs, is the following list of those written by Mr. Brouhy, as found at the various music stores. Those marked with a star are having the largest sale; that is to say, the most attractive:

- * Ave Printemps,
- * Ave Maria,

- * Printemps,
- Le Meilleur Moment d'Amour,
- Un père d'Amour,
- Comme Autrefois,
- Rosette,
- * Te Souviens-tu?
- Bethlehem,
- * Le Manoir de Rosemonde,
- Glyère and Blandine,
- * Ce que j'aime en toi,
- Les Papillons,
- * A vingt ans,
- Hymn au matin,
- * La Plainte.
- S'il est chose plus belle,
- Mon doux ami.

At Ricordi's, in Milan, is a collection of four melodies in French, and at St. Petersburg, "Master Superbe," for mezzo or baritone, dedicated to the Empress, with accompaniment of violin, violoncello, piano and organ.

A collection of six melodies and an Adoration are about to be published.

Miss Ethel Altemus, of Philadelphia, a piano pupil of Barth, has reached Paris, accompanied by her mother, to take on what may be found necessary of the French school. She has fallen into the very able hands of M. Breitner. Success to her and to her teacher.

Le Grand Howland is in Monte Carlo. He has been secured by the Princess and met Tamagno and de Lara. The directors of the opera have accepted his opera "Nita." It will be given first in concert form, and he has been given the privilege of choosing his artists from the opera company. Rose Caron, pleased with the duo, has taken it into her repertory, and the "Ave Maria" has had such success at hotel concerts there that it is being published.

An English pupil in the Paris Conservatoire is Rupert Hazleton, who has been here four years, and has received "accessit." He commenced at the beginning. He is now taking private lessons, and is such an earnest, interesting lad that his career will be followed with pleasure by THE MUSICAL COURIER.

A young lady, Miss Weimar, from Redlands, is here studying singing with Madame Barbé, well known to Americans. Miss Weimar has some eight roles, and has even sung in the provinces to try her wings.

A daughter of Madame Barbé is the pianist, Adelaïde Barbé, who has been heard in New York. Quite a little circle of Americans met this week in the studios of Mme. Ida Lurig, where several members of that art-seeking nation were to interpret a program. There was Miss Mary Hidden, of Boston, who sang in German the grand air from "Freischütz"; Miss Tina Gunn, of Toronto, sang duos from Boito's "Mephistofele" and from "Aben Hamet," by Dubois, with Miss Helen Culver, of Chicago; Miss Culver also sang an air from "Orphée," a Saphische Ode by Brahms, and songs by Goring Thomas; Miss Gunn also sang a serenade; Miss MacKinstry, violinist, and Miss Smythe, pianist, both known to readers of this paper, played a sonata by Mozart; Miss MacKinstry played Saint-Saëns' "La Passionata" and Miss Smythe Raff's "Fileuse" and "Causerie sous Bois," by Pugno;

Miss Gunn sang Verdi's "Force of Destiny," and Madame de Rorthays-St. Hilliare recited poems, by Rameau.

Madame Lurig pays much attention to German composition and to Wagner in her school, a feature worthy of attention. All schools are represented, and special attention paid to pronunciation of language. The studio is at 5 Rue Pétrarque, near the Trocadéro.

The ensemble acting class of the Polytechnique Institute, Avenue Henri Martin, Paris, is flourishing beyond all expectations. The fact that singing is not interfered with and acting in cast is the business of the hour renders the work popular and highly profitable. It is to be hoped that at last a means has been developed in Paris for the practical practice of stage acting and expression of character. Portions of "Carmen," "Hamlet," "Faust" and "Romeo and Juliet" were given this week before an immense and delighted audience.

Madame Paquet-Mille is directress of the Institute Polytechnique, and has control of and responsibility in regard to its working. The site of the Institute is one of the most delightful in Paris—at the gate of the Bois du Boulogne, with facility of communication for all quarters of the city. Americans should make of the place a headquarters—for the language, for its lectures and now for its excellent ensemble opera class.

The sad news comes of the death of Howard Jaffray, of Brooklyn, who has been a student in Paris the past couple of years. His death is a real loss to a large circle of friends, who loved him well, and to music, in which he was highly endowed. He had made most remarkable progress in his studies, and had he lived would surely have added a brilliant ornament to the operatic stage. No one is more heartbroken over his death than his faithful friend and teacher, Delle Sedie. He died at 8 Clement Marot, where he has lived since being in Paris.

The usual surfeit of "concert performances" has been going on at the various city salles. Attendance upon them by any person of fastidious taste is, however, out of the question, by reason of three things—first, the very fact of having such a gorge of similar things coming together all at once; second, by the unfortunate lack of remarkability in their material, and, third, by the confirmed habit in Paris of free conversation during the performance, which makes attendance a torture. There is no hope of amendment in this matter. This sweet Gallic nature prides itself on not being able to control itself; they do all their thinking aloud; it is impossible for them to keep still. But then they have other qualities which people of more musical dignity have not; so too much cannot be expected.

Among these concerts may be mentioned as historic facts Modern Music, by Mme. Hanka Schjelderup, the second séance devoted to Norwegian music; two concerts by M. de Greef, professor of the Brussels Conservatoire; Society for Ensemble Music, directed by M. Lenormand; concert by M. E. Jacques Dalcroza, in which the talented pupil-artist of Mme. Krauss sang; another Enoch concert,

Remington Squire, Manager for Leading Musical Artists, 125 East 24th Street, New York. • Sole Control:



Kathrin Hilke, Soprano.



J. H. McKinley, Tenor.



Mary Louise Clary, Contralto.



Earl E. Dufft, Basso.



Eleanore Meredith, Soprano.



E. L. Towne, Tenor.



Chas. H. Rice, Tenor.



Lillian Carlsmith, Contralto.



Clemente Belogna, Basso.



Heinrich Meyn, Baritone.

The New York Ladies' Trio:



Dora Valesca Becker,
Violin.



Flavie Van den Kende,
'Cello.



Mabel Phipps,
Piano.

Each a Soloist!

Miss Winnifred Bell has just left for Italy, Miss Wilter is at Nice, Miss Roudes in London, where she sings again this summer at Covent Garden. At a recent popular concert at St. James' Hall she sang "Le Tasse," by Gounod, and songs by Liszt and Massenet.

Lady Hallé and Mr. Zeldenrust were on the program. The *Times* credits Miss Roudes with "artistic intelligence, sympathetic voice and deserved applause." She has sung the role of Grania in the new opera, in which there are six dramatic duos.

Friends of Miss Regina de Sales, the popular soprano, are congratulating her upon her successful tour in America and safe return to London, where a busy season awaits her. Among her engagements are the Westminster Orchestral concerts, the Dublin Musical Society and concerts with the leading English choral and orchestral societies. She has been invited to return to America next season. Miss de Sales' repertory in four languages is immense.

There is talk of giving Glück's "Armide" at the Opéra with Calvé in the title role. It was last played in 1777. It would cost an immense amount of money the wisecracks say. But money had better go in that way than many another. It seems that Lulli had already written a tragédie lyrique on the same words by Quinault in 1686.

Delna has returned from Russia and rehearsals of "The Prophète" will commence at once.

M. Fournets, who is likewise in the cast, has returned from Nice, where he won merited applause in four operas. It will be remembered that M. Fournets is also Hans Sachs (with Delmas) in the "Maitre Chanteurs." He sings in "Faust" and "Romeo" besides this week.

At the concert given by Enoch in the *Figaro* Salons this week, M. Fournets sang some charming songs and a duo by Mme. Hédine Chretien. Among them "Quand tu Pleureras" and a duo, "Automne," both are after words by Léo Marcel, of whom mention was made last week as a poet of grace and charm and destined to a place in literature as he has already gained in the service of his country.

M. Saléza, engaged for Covent Garden next summer, is also engaged for two representations of "Carmen" at the Opéra Comique with Calvé in April.

Puccini, composer of "La Vie de Bohème," in which Nevada is to sing, has been in Paris a few days to confer with M. Sardou in regard to "Tosca," to which he is writing. He also writing a "Marie Antoinette." The former will be created in Italy the latter in Paris.

Pauline Viardot has been to see the "Maitres Chanteurs" nine times! and means to keep on going.

M. Paul Viardot had an immense success at the Colonne concert on Sunday. He was recalled nine times. He is certainly a grand master of the violin.

One who wants fully to realize the horrors of translation and of playing pieces out of their frames must see the "Taming of the Shrew," given at the Comédie Française here. A worse travesty on creation is impossible to imagine.

What a pity that some discriminating, capable, honest American power does not originate some means of collecting and calling home all this abundance of fine vocal resource scattered about over here, men and women. There are quantities of people all ready, young, handsome, talented, to render admirable musical service to our country. They could do so at once but for this old feathered adage that "a label must be picked up in Europe." Adams, Tracey, Francisca, Rogers, Roudes, Nikita, Rennyson, Wehner, Munchhoff, Homer, Garrigues, Stelle and hosts of others, sopranos and altos; also Whitehill, Castleman, Youngman, Preisch, Walling, all picked voices—bass, baritone and tenor—good intelligence training.

A concert which tempted a variety of interests to the Salle Erard this week was one given by M. Gaston Lhérie, a lad of seventeen, whose premier prix à l'unanimité at the Conservatoire last summer was much commented upon at the time. Conservatoire people and friends were naturally deeply interested in the début, which was a distinct triumph for the young pianist. The concerto he played was from the pen of his master at the Conservatoire, M. de Bériot. Aside from the intrinsic interest of the composition, which was warm, original and attractive throughout, additional interest was lent by the fact that this eminent piano professor of the Paris Conservatoire is son of the famous Malibran and of de Bériot, the great violinist, whose life was so closely twined with that of the Garcia family. Further the orchestra was the Lamoureux, directed by M. Chevillard, and the name of Mrs. Inez Sprague was on the program. These various interests were represented at an early hour by a large concourse of people. The pianist is a son of the French artist Lhérie, who created Don Juan. His mother is an American.

Mrs. Sprague, who has been since her return to Paris under the training of M. Giraudet, sang in Italian the arias from "Giacinta" and from Massenet's "Herodiade," with orchestra. It was universally admitted that the singer has made immense improvement. The compass of her voice is better regulated and the limits of loud and soft in power better shaded. She sang with much dramatic effect and was warmly applauded and recalled. Superbly dressed in white satin, brodered in colored stones adorned by poppies, she looked very beautiful. She gave a large reception to her friends after the concert. Her photograph with that of young Lhérie made the covers of the program.

An interesting hostess who is giving musicals in Paris this season is Mrs. John Chapman, wife of the late Dr. Chapman, the founder and owner of the *Westminster Review*. Mrs. Chapman, whose adoration for her husband was well known, and who aided him in his literary work, has retained the management of the magazine, which she edits here in Paris. A woman of great intelligence, refinement, culture, of winning manners and beauty of person, she has unconsciously become the centre of an appreciative circle. Her sympathies are largely musical, being herself musician as well as litterateur.

In her home is a young niece, Miss Nelly, who without any pretensions to public career bids fair to outshine in beauty and freshness of tone the greater part of the vocal cults.

An always graceful and interesting hostess is Madame Ferrari. Composer, executant, woman of society, her salons are crowded always with the élite of art and society. On Sunday the program was extremely interesting, many of the compositions being by the lady of the house, and the interpreters being of first rank. Mme. Isaac Le-long, before her marriage one of the brilliant lights of the Opéra Comique; Mlle. Charlotte Wyls and M. Fugère, of that academy; M. Montaux, of the Odéon, and Madame Ferrari herself, were among the interpretators. "Le Dernier Amour" is the name of the opéra comique which is the last work from the pen of this gifted woman.

The success of Mrs. Charlotte Reynal, a young American, who went to London to tempt fortune as a coach of clubs and choruses and as a singer herself, is now assured. The brave little lady is busy with concerts, oratorios and at homes. Her London notices are encouraging. Mrs. Reynal spent some little time first in Paris, where she was shocked by the lack of musical effort or outlook.

Miss Grace Gifford, who studied to be a teacher while in Paris a year ago, writes encouragingly from Toledo,

Ohio, where she is established as professor. In passing through London she studied with Randegger and Frederick Walker, which authority she has found of great value. Marchesi was her teacher in Paris. She is singing in matinees, concerts, &c., and is deeply interested in her pupils.

A young harpist here, Mlle. Bathilde Momas, who has made a specialty of the new Lyon chromatic harp, has established herself near the Trocadéro, as teacher of that instrument. She has played on the new instrument at the Harcourt concerts, and finds in it many advantages over the older instrument. Chief of these is that compositions, not especially for the harp, can now be played upon it, thus enriching the literature of a really charming instrument which has been comparatively destitute. The tuning can be accomplished by the pressing of buttons instead of by the unending and uncertain ear efforts of the other harp. Then it is in no danger of falling and does not need to be propped up against something to avoid disaster.

There are no pedals, as the sharps and flats are played by the hands, and it is on wheels and can easily be pushed from place to place. It is equally beautiful in tone and in looks, and is cheaper than its older sister. Mlle. Momas is succeeding well with her class, and is making a specialty of teaching it as an accompaniment to singing. This musician has been twice to America with her parents, so has more push and initiative in her work than many. She is recommended as a musician by M. Toby, the celebrated organist.

In a Conservatoire piano class the other day might be seen passing from muff to muff of the young lady pupils, a little article having the appearance of a pocketbook covered in suede leather, a pretty clasp on top. One not initiated might have imagined that the portemonnaie of one of the class had been found and was being passed to its owner. Not at all; it was a little Japanese hand stove. In form of cigarette case, made of brass and covered with leather, a little cigar-shaped heater dropped inside kept the box quite warm for hours. A more convenient article in a piano class, where warmth of the flesh is half the warmth of the soul, and in this country where proper heating is unknown, cannot be imagined. It is of Japanese invention.

The death is announced of Mr. Ritt, who, before Mr. Bertrand, was associated with M. Gailhard in the direction of the Paris Opera House.

What an outrage the death in duel of that superb man, musician, dramatist, poet, Cavallotti! Duel forsooth! It looks as if civilization became more and more idiotic as it went East. Doubtless like people, senile as it grows old!

"Classification of voices, musical studies, elementary studies, study of placing the voice, study of articulation, study of vocalization, complete course of studies for the French stage, Opéra and Opéra Comique." So reads the circular of the "Practical School of Singing" established by M. and Madame Lureau-Escalais at their home, 52 Faubourg St. Honore. It must be remembered that these artists were for fifteen years favorite singers of the Paris Grand Opéra. Americans coming to Paris for the summer to be coached in the French school cannot do better than address them.

The matinee musicales of Marie Roze continue to attract large numbers of people and to give rich and generous, perhaps too generous, programs. A concert given in the private salons in which first-class artists take part is followed by an operatic performance in the charming theatre which forms part of the establishment. At the last one given this week the program was more varied than ever, and the "piece" delightful. Mlle. Alba, Lachaud, Amaury, Brew, Laforcade, Luciani, Madame Wade and



JOSEPHINE S.

JACOBY,

CONTRALTO.

Address: 104 West 58th Street, NEW YORK.

TIRINDELLI

Renowned Italian Violinist.

Solo—Chamber Music—Instruction.

Address: Auditorium School of Music, Cincinnati, Ohio.



MARIE DECCA,

American Prima Donna.

SOPRANO.

Opera, Oratorio, Concert, &c.

Students received in Vocal Culture.

Garcia-Marchesi method. Address

THE PANWOOD,

112 East 17th Street, New York.



HANS KRONOLD,

VIOLONCELLIST.

Concerts, Musicales.

Address:

MUSICAL AGENTS, or

HANS KRONOLD'S STUDIO,

132 East 47th Street,

NEW YORK CITY

HELENE MAIGILLE,

LABORDE METHOD

VOCAL INSTRUCTION.

6 East 17th Street, NEW YORK.

RESIDENCE: 285 WASHINGTON AVENUE, BROOKLYN, N. Y.

Broad Street Conservatory of Music,

GILBERT RAYNOLDS COMBS, Director.

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE

M. Jouvin are among the pupils of this excellent professor who have taken part in recent "affairs."

Two of Marie Roze's pupils have recently become "stars" in the city of Orleans, where "L'Amour du Diable" was given. Mlle. Alba, a fine soprano, with dramatic qualities, and M. Riviere, the well-known tenor, led the principal roles of Uriel and Frederick to success. The young people were applauded and fêted, and it is to be hoped this is but the opening of a successful career for both of them.

Mme. Barron Berthald, wife of the singer, whose engagement at the Royal Opera of Wiesbaden was chronicled last week in THE MUSICAL COURIER, passed through Paris. A young, handsome and extremely interesting woman, Madame Berthald is a sturdy and helpful helpmeet of her husband's success, asking nothing for herself in the public honors of life, provided he be appreciated. This disposition in a wife is rare enough to make of her "the hero." She expects to go to America in the spring. She is cousin of Mrs. Charlotte Wells-Saenger, of New York. All are naturally very proud of the young tenor's engagement, which is a very proud distinction.

A young American composer, Frank Briscoe, is in town to pursue his studies in that science. He has laid harmonic foundation in Germany, but comes here to make vocal application of the French vocal school. A native of Detroit, Mr. Briscoe is quite Spanish-looking, of agreeable manners and deeply in earnest. He has written a suite of songs of which more hereafter.

Lionel Hayes, one of Trabadelo's tenors, has advanced so far and succeeded so well with his vocal work that with the kind interest of his teacher he has established himself here as professor, and at 18 Rue Clement Marot has already formed a class. This idea of creating and directing teachers side by side with artists cannot be too highly commended.

Mr. Bouhy likewise has established a young professor, Mlle. Eugenie Meyer, who, on Rue Colisée, is doing most meritorious work and utilizing the instruction so generously bestowed. Mlle. Meyer assists also in Mr. Bouhy's class work, and is most highly spoken off by him.

The accompanist of his opera class, Mlle. Sturmfels, is a musician who has won, besides the esteem of her principal, the love and affection of all his pupils. She is a charming young lady, too young to have a biography, but who plays the piano well, and, what is more rare, accompanies still better. Serious, extremely intelligent and good hearted, she is tireless in the aid she brings in preparatory study of pupils, preparation in which she is most effective. As before stated, the teacher of mise-en-scène of this opera class is M. Valdeyo.

In response to requests for suitable French songs, is the following list of those written by Mr. Brouhy, as found at the various music stores. Those marked with a star are having the largest sale; that is to say, the most attractive:

- * Ave Printemps,
- * Ave Maria,

- * Printemps,
Le Meilleur Moment d'Amour,
Un père d'Amour,
Comme Autrefois,
Rosette,
- * Te Souviens-tu?
Bethlehem,
- * Le Manoir de Rosemonde,
Glyère and Blandine,
- * Ce que j'aime en toi,
Les Papillons,
- * A vingt ans,
Hymn au matin,
- * La Plainte.
S'il est chose plus belle,
Mon doux ami.

At Ricordi's, in Milan, is a collection of four melodies in French, and at St. Petersburg, "Master Superbe," for mezzo or baritone, dedicated to the Empress, with accompaniment of violin, violoncello, piano and organ.

A collection of six melodies and an Adoration are about to be published.

Miss Ethel Altemus, of Philadelphia, a piano pupil of Barth, has reached Paris, accompanied by her mother, to take on what may be found necessary of the French school. She has fallen into the very able hands of M. Breitner. Success to her and to her teacher.

Le Grand Howland is in Monte Carlo. He has been secured by the Princess and met Tamagno and de Lara. The directors of the opera have accepted his opera "Nita." It will be given first in concert form, and he has been given the privilege of choosing his artists from the opera company. Rose Caron, pleased with the duo, has taken it into her repertory, and the "Ave Maria" has had such success at hotel concerts there that it is being published.

An English pupil in the Paris Conservatoire is Rupert Hazleton, who has been here four years, and has received "accessit." He commenced at the beginning. He is now taking private lessons, and is such an earnest, interesting lad that his career will be followed with pleasure by THE MUSICAL COURIER.

A young lady, Miss Weimar, from Redlands, is here studying singing with Madame Barbé, well known to Americans. Miss Weimar has some eight roles, and has even sung in the provinces to try her wings.

A daughter of Madame Barbé is the pianist, Adelaide Barbé, who has been heard in New York. Quite a little circle of Americans met this week in the studios of Mme. Ida Lurig, where several members of that art-seeking nation were to interpret a program. There was Miss Mary Hidden, of Boston, who sang in German the grand air from "Freischütz"; Miss Tina Gunn, of Toronto, sang duos from Boito's "Mephistofele" and from "Aber Hamet," by Dubois, with Miss Helen Culver, of Chicago; Miss Culver also sang an air from "Orphée," a Saphische Ode by Brahms, and songs by Goring Thomas; Miss Gunn also sang a serenade; Miss MacKinstry, violinist, and Miss Smythe, pianist, both known to readers of this paper, played a sonata by Mozart; Miss MacKinstry played Saint-Saëns' "La Passionata" and Miss Smythe Raff's "Fileuse" and "Causerie sous Bois," by Pugno;

Miss Gunn sang Verdi's "Force of Destiny," and Madame de Rorthays-St. Hilliare recited poems, by Rameau.

Madame Lurig pays much attention to German composition and to Wagner in her school, a feature worthy of attention. All schools are represented, and special attention paid to pronunciation of language. The studio is at 5 Rue Pétrarque, near the Trocadéro.

The ensemble acting class of the Polytechnique Institute, Avenue Henri Martin, Paris, is flourishing beyond all expectations. The fact that singing is not interfered with and acting in cast is the business of the hour renders the work popular and highly profitable. It is to be hoped that at last a means has been developed in Paris for the practical practice of stage acting and expression of character. Portions of "Carmen," "Hamlet," "Faust" and "Romeo and Juliet" were given this week before an immense and delighted audience.

Madame Paquet-Mille is directress of the Institute Polytechnique, and has control of and responsibility in regard to its working. The site of the Institute is one of the most delightful in Paris—at the gate of the Bois du Boulogne, with facility of communication for all quarters of the city. Americans should make of the place a headquarters—for the language, for its lectures and now for its excellent ensemble opera class.

The sad news comes of the death of Howard Jaffray, of Brooklyn, who has been a student in Paris the past couple of years. His death is a real loss to a large circle of friends, who loved him well, and to music, in which he was highly endowed. He had made most remarkable progress in his studies, and had he lived would surely have added a brilliant ornament to the operatic stage. No one is more heartbroken over his death than his faithful friend and teacher, Delle Sedie. He died at 8 Clement Marot, where he has lived since being in Paris.

The usual surfeit of "concert performances" has been going on at the various city salles. Attendance upon them by any person of fastidious taste is, however, out of the question, by reason of three things—first, the very fact of having such a gorge of similar things coming together all at once; second, by the unfortunate lack of remarkability in their material, and, third, by the confirmed habit in Paris of free conversation during the performance, which makes attendance a torture. There is no hope of amendment in this matter. This sweet Gallic nature prides itself on not being able to control itself; they do all their thinking aloud; it is impossible for them to keep still. But then they have other qualities which people of more musical dignity have not; so too much cannot be expected.

Among these concerts may be mentioned as historic facts Modern Music, by Mme. Hanka Schjelderup, the second séance devoted to Norwegian music; two concerts by M. de Greef, professor of the Brussels Conservatoire; Society for Ensemble Music, directed by M. Lenormand; concert by M. E. Jacques Dalcroza, in which the talented pupil-artist of Mme. Krauss sang; another Enoch concert,

Remington Squire, Manager for Leading Musical Artists, 125 East 24th Street, New York. • Sole Control:



Kathrin Hilke, Soprano.



J. H. McKinley, Tenor.



Mary Louise Clary, Contralto.



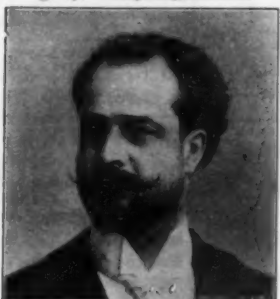
Carl E. Dufft, Basso.



Eleanore Meredith, Soprano.



E. L. Towne, Tenor.



Chas. H. Rice, Tenor.



Lillian Carlsmith, Contralto.



Clemente Belogna, Basso.



Heinrich Meyn, Baritone.

The New York Ladies' Trio:



Dora Valesca Becker,
Violin.



Flavie Van den Hende,
Cello.



Mabel Phipps,
Piano.

Each a Soloist!

in which M. Paul Seguy, the baritone, and the pianist Mme. Premisler da Silva took part; M. Harold Bauer's concert, with orchestra; concert given by M. Weckerlin, the librarian of the Conservatoire, for a hearing of his new works, aided by Marsick and other artists; concerts by Mme. du Minil, by M. Ricardo Viñes, pianist, and many others.

The Colonne Lamoureux Conservatoire and Harcourt "big concerts" are here also, with many good things, if one's heart could be drawn sufficiently out of the sadness of surrounding events to care ever to hear a note of music, and the Opéra and Opéra Comique continue the even tenor of their ways just as they have done through other secular crises.

A few weeks ago in speaking about the visits of composers and other artists to private schools to aid in the musical work and encourage pupils and teachers, Mr. Pugno was spoken of as "director" at the Carter School. That, of course, does not mean that the pianist is director of the school itself, only that he directs the musical branch of it by occasional visits. The regular Pugno school of which he is director and in which he gives his regular lessons personally is on Rue Stockholm, where, as in the Conservatoire and the Carter School he is replaced by André Wormser during his absence.

It must be remembered that Mr. Ibos, now singing in America with the Damosch Opera Company, is pupil of M. Jules Algier, the valued professor of French and Italian schools, 9 Rue Demours, Paris.

Mr. and Mrs. Messenger (Hope Temple) are being congratulated upon the birth of their first child. Mr. Messenger is to succeed Mr. Danhé as chef d'orchestre of the Opéra Comique.

The Misses Lathrop.

THE first of two song recitals was given at No. 36 East Sixty-second street Friday afternoon by Miss Helen and Miss Elise Lathrop. There was not a large audience, but it was a well-pleased one. In the group of songs by Clayton Johns, Miss Helen Lathrop showed that she understood well the spirit of these playful bits of song.

The program was as follows:

If I But Knew.....	Wilson Smith
There's Nae Lark.....	Gerrit Smith
Sweetheart! Sigh No More.....	Lynes
O Mister Mine.....	Carmichael
Miss Elise Lathrop.	
Si Mes Vers Avaient des Ailes.....	Hahn
L'amour Captif.....	Chaminade
Colombine.....	Massenet
Miss Helen Lathrop.	
Pur Dicasti.....	Lotti
Miss Elise Lathrop.	
Old French Dance Song.....	Hildach
Summer.....	Chaminade
Miss Helen Lathrop.	
Liebestreu.....	Brahms
Es Hat die Rose.....	Franz
Lehn deine Wang.....	Bungert
Frühlingsnacht.....	Jensen
Miss Elise Lathrop.	
The Doll's Wooing.....	Clayton Johns
A Belated Violet.....	Clayton Johns
The First Rose.....	Clayton Johns
A Fable.....	Clayton Johns
Miss Helen Lathrop.	
Vielle Chanson.....	Nevin
Summer Night.....	Goring Thomas
Miss Elise Lathrop.	
Nymphs and Fauns.....	Bemberg
Miss Helen Lathrop.	
(Harvey Worthington Loomis at the piano.)	

C. L. Staats.

C. L. Staats will have charge of the Burlington, Vt., May Festival, which takes place May 19 and 20.

ELLISON VAN HOOSE,

PRIMO-TENORE

Damosch & Ellis Grand Opera Company.

For Concerts and Festivals address

L. M. RUBEN, 489 Fifth Avenue, NEW YORK.

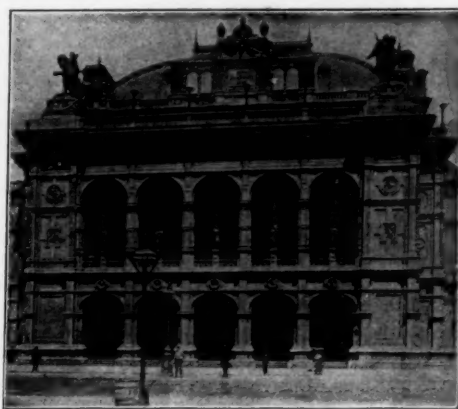


EVAN
WILLIAMS,
TENOR.

Oratorio and Concert.

For Terms, Dates, &c., address

Wolfsohn's
Musical Bureau,
131 East 17th Street,
NEW YORK.



VIENNA OFFICE THE MUSICAL COURIER, {
IV. Ploßgasse 3 Thür. 24, March 13, 1898.
LEONCAVALLO'S "BOHÈME" IN THE COURT OPERA.

BY this time you may have heard of the exciting times the operatic world has been passing through here, and that Leoncavallo has proven himself rather a difficult man to please. Long ago there arose a dispute between himself and Mahler, upon which Leoncavallo left Vienna before the matter was settled, and the première of "Die Bohème" delayed a month or two. Then, when everything was once more set in motion, comes Leoncavallo again to Vienna, and according to reports orders all the artists to come for rehearsal at 9 o'clock in the morning, not appearing himself until two hours later, when he found fault with everything, and finally came to open, not to say loud, discussion, with Mahler, the principal cause being that Leoncavallo wished Van Dyk to take the role of Marcell, but the latter not being quite ready, Dippel also having prepared the same part, Leoncavallo earnestly requested Mahler to postpone the performance again. This Mahler flatly refused to do, especially as Van Dyk and Dippel leave on their vacation after the middle of March. The next morning it was reported that Leoncavallo had left Vienna, and would not be present at the première. All sorts of rumors were afloat, both concerning the composer, Van Dyk and Saville, who had studied the part of Musette with the intention of singing at the première. The report that Leoncavallo had left was, however, soon corrected, but as Renard refused to sing with any but Marianne Brandt-Forster, Saville must perform retire, and Van Dyk, siding with the latter, thereupon refused also to sing in any case, so that you will see through how much stormy weather the Bohème had to be piloted before she at last struck a smooth sea.

So much quarreling and discussion, however, aroused general interest and curiosity to see and hear the much talked of opera, the first performance of which in Vienna took place on Wednesday, February 23, Leoncavallo having rendered himself so unpopular has something to do, I fancy, with the ill-natured, somewhat satirical criticisms which appeared this morning and yesterday. Hanslick is so violent that one mistrusts his tirade—for it is little short of that—and the *Fremdenblatt* or its music critic Speidel is equally short, indifferent and sardonic.

The public generally gave Leoncavallo to understand their support of the popular young director on the evening of the performance when Mahler took his place on the estrade by greeting him with loud cheers and applause. After the first act there were loud and persistent calls for Mahler mingled with the applause; he did not appear, but in his place Leoncavallo, who, misunderstanding the repeated calls and applause, looked a little bewildered,

not to say downcast. The first act was the most warmly received, and the innumerable recalls seemed to guarantee the success of the première—indeed, the whole roused such a degree of enthusiasm that Hanslick grimly remarks that it is a question whether we should be glad that the public has so long accustomed itself to such "brutal music" as to really take pleasure in it. "Brutal" and "barbarian"—this is the manner in which our famous but rather savage critic characterizes the whole young school from Italy—viz., Mascagni, Leoncavallo and Puccini. There is something reactionary in such savagery, for we can already feel sure that the opera will be accepted for what it is worth, with hearty acclaim all over Europe, for it has features that are bound to please the light-minded public in search of diversion and not any too heavy enjoyment, and I am inclined to think that nowhere except in Vienna will it be taken so seriously as Hanslick's critique, this morning, occupying almost three columns, appears to indicate. Such grim savagery should be a wholesome terror to the light-minded. Of course the first thought which occurs to all hearers is immediately a comparison with another opera of the same name, from the same text, composed by another Italian of the same school—Puccini. The general consent is what I thought it would be, viz., that there is more originality in Puccini's work than in Leoncavallo's, and more real musical talent and feeling. But Leoncavallo, while he is far less original (indeed, half of it sounds borrowed), is far more melodious, and there are songs and waltzes without number that are sure to captivate the popular ear. Then, while in another acceptance of the term Puccini is "original" even to oddness, yet this opening scene is far more adapted to represent the poetic element in the life of the Bohème—which is truly a very pretty and tenderly conceived idea, both musically and dramatically. There, the drama begins in the small attic room of the poet Rudolph. The friends have all gone out of the café; Mimi knocks softly and timidly at the door, with a shy request that Rudolph will light her candle, which a puff of wind has suddenly extinguished, leaving her in the dark corridor unable to find her way further. But Leoncavallo is in comparison quite at a disadvantage, for he introduces his characters to us in the Café Momus with a long, wearisome talk between Schunhard, the musician, and the landlord, in which there is no necessity and less adaptation. We are already on the verge of impatience when Mimi and Musette, Marcell and Rudolph appear on the scene to relieve the dullness, and from this point the drama takes on more interest up to the close. But Leoncavallo gives the whole a very free treatment, and if in Puccini one misses all the piquant characteristics of Murger's sketches, in Leoncavallo's treatment the sketch itself has almost disappeared.

Schaunard is the one who keeps the play alive, and that not by any real humor—for, indeed, the music, unlike Puccini's, has not a humorous feature—but by the drollery of parody and caricature exaggerated to exasperation, and I do not know where Hanslick's ears were if he did not hear any laughter in the house. I have never heard so much laughter in the Court Opera. Indeed, the scene reminded one of the lightest kind of farces in light "operetta" style, and I might have easily imagined myself to be in the Carl Theatre or the Theater an der Wien.

Italy's musical genius culminated in Verdi and Rossini—after that there evidently has been nothing to do but to degenerate and to borrow—and this Leoncavallo has done either unconsciously or without conscience. "Where have we heard all this before?" constantly suggests itself to the mind. Still it is very clever borrowing in that it is generally a "taking" song or melody in 3-4 or 6-8 measures and apt to prove "catching" to the popular ear, while Puccini is so odd in his queer originality that to reproduce some of his queer twangs and combinations, not to speak of the consecutive fifths and his jargon of disso-

Kaltenborn - Beyer-Hané

STRING QUARTET; also

KALTENBORN SEXTET.

Solo work by Messrs. KALTENBORN and BEYER-HANÉ.

Musical Agents, or 148 West 91st Street, New York.

ALICE BREEN,

SOPRANO. Concerts, Musicals, Oratorio.

Address: Studio 605, Carnegie Hall, New York City.

WILLIAM EDWARD Recitals, Organ Openings, Musicals.

MULLIGAN,

Solo Organist and Pianist.

5 WEST 18TH STREET, NEW YORK CITY.

TOR VAN PYK,

TENOR.

Concert, Oratorio and Opera.

For Terms, Dates, &c., address

132 WEST 85th STREET, NEW YORK.

CORINNE MOORE-LAWSON,

SOPRANO.

Address: The La Rochelle, 57 W. 75th St., New York City.

Western Representative:

Mrs. Geo. Benedict Carpenter, Steiway Hall, Chicago.



BREITKOPF & HÄRTEL,

Music Dealers and Importers.

Oldest Established Music Publishing House.

Founded 1719 in Leipzig.

NEW YORK BRANCH: 11 East 16th St.,

Between Union Square and Fifth Avenue.

nances, is not the lightest of tasks. Hesch as Schaunard, with his wonderful singing and his splendid acting, especially the scene in the act where Musette, deserted by the angry Alexis (who has supported her) and in arrears for rent, finds all her furniture in the open court of the apartment house where she finally decides to receive her invited guests after the first surprise and horror at the situation subsides somewhat. Hesch, I was saying, redeems the whole opera and preserves it from otherwise almost certain disaster, for Renard is not suited to the role of Musette as she first appears, and lost much by overdoing her part in the first two acts. But Hesch as the artist musician parodying the conductor, then the pianist and singer, and in the general bedlam which follows between the hilarious Bohemians and the infuriated tenants, who resort to every means to compel their defiant guests to depart, Hesch, I say, outdoes himself, and the whole scene defies description happily for the reader.

In the two pathetic scenes which follow and the tragedy which closes the last act Leoncavallo, like Puccini, does not elude a certain pallid sentimentalism which denies convincing force both to the tragedy and the music. Hanslick discerns traces of Wagner in the scene before the last. If so, this is so feeble as to have escaped my notice, and I have not, indeed could not, procure a score. Hesch, who never sang better; Renard, in the more emotional parts; Forster throughout, Dippel in splendid voice, and Reidl as Rudolph, who is hardly fairly dealt with by Leoncavallo, all did their parts, with Mahler's excellent direction, toward achieving a successful premiere, and without which Leoncavallo might not have so much cause to congratulate himself as he left Vienna.

I regret to say, however, that difficulties which here arose between Mahler and Van Dyk have resulted in the loss to Vienna of her pet tenor for so many years past, and, say what one may, it cannot be denied that Van Dyk is a great loss, because a consummate artist. I hear many comparisons drawn lately between Dippel and Van Dyk. It is true that Dippel has an excellent method and a fresh young voice, which pours out like a breath from easy, fluent vocal cords. But Dippel is decidedly effeminate in his "natural," his impersonations lack virile force and he does not sound the depths and heights of lofty, passionate conception. In the rugged grandeur, the overtowering nobility of suffering and "les grands sentiments," Dippel fails to attain the vigor and strength which sentimental emotionalism just misses. Whatever Van Dyk's vocal method may be—good or bad, according to varying criticisms—it cannot be denied that he is a knightly, chivalrous, ardent lover of the "old school"—a real sufferer, a grandly passionate, great, unhappy hero in tragedy, who in his own consciousness perceives and attains the ideal in art in such a convincing manner that no real artist can fail to find a spontaneous response in his own inner consciousness.

I understand that Van Dyk will appear in "Manon" for the last time in the Court Opera, when he will take leave of the Vienna public, and, as is reported, will soon go to Paris for an engagement he has there.

Grunfeld's concert received a great ovation here. I will write of this and many other events at another time.

E. POTTER FRISSELL.

Pizzarello's Vocal Pupils.

Among the many vocal pupils now studying with Mr. Pizzarello there are some who are remarkably talented. Miss Reache, dramatic soprano; Miss Grace Tuttle, coloratura soprano; Mrs. Jennie Torriano, lyric soprano; Mrs. Didisheim, mezzo soprano, and Mrs. H. Strakosch, dramatic soprano, are some of the more notable pupils equipped with good voices, and promising brilliant careers. The public will soon be able to judge of Mrs. Pizzarello's instruction.

Pennsylvania Conservatory of Music,
1616 North 17th Street, Philadelphia, Pa.

MUSIC IN ALL BRANCHES—
Instrumental and Vocal, Technical and Theoretical.
Catalogues mailed upon application.
VIVIAN INGLE, Director.

HENRY K. HADLEY,
Composer—Violinist.

INSTRUCTION, THEORY OF MUSIC.....
.....Musical Director St. Paul's School, Garden City, L.
Mr. Hadley will be found on Saturdays from 9.30 till 5 at
Studio 705 Carnegie Building, New York

SINGERS and TEACHERS!

EDMUND J. MYER announces a special Summer Normal Term at POINT CHAUTAUQUA, N. Y., based upon his new book, "Position and Action in Singing."

Address 32 East 23d Street, New York.

"A Professional Spanish Nuisance."

Editors The Musical Courier:

I RECEIVED to-day through the mail a brochure entitled "An Open Letter to Singers and Vocal Teachers, by Emilio Belari, Concerning the Modern or Natural Vocal Method." This brochure contained a warning to singers to beware of the doctrines of throat specialists, which was followed by this statement:

Recently a physician specialist of New York published a series of articles entitled "Voice Training. In these articles, full of contradictions and senseless affirmations which show the complete incompetence of the author in matters of voice training, we find absurd statements like the following:

"In regard to registers we think there should be but one register. When any teacher or any writer attempts to explain the formation of registers it is proof positive that he is explaining a false mechanism or method, because with the correct mechanism there is no such thing." This is purely and simply a denial of vocal education and the annihilation of the singing voice.

This passage was marked, and underneath it was written the following request: "Please abate this professional Spanish nuisance." As there was no name signed to this request I have not the slightest idea to whom I am indebted for this latest contribution to voice literature. This letter had evidently been sent broadcast to teachers and singers through out the country. Knowing that your valuable paper finds its way to all individuals of this class I venture to ask your permission to answer this letter through your columns.

I am not as yet prepared to agree with the sender of this pamphlet that the author is a "nuisance." If, as the author claims, he is the discoverer of the "natural vocal method," he is entitled to be called a benefactor instead of a nuisance.

Before, however, this can be admitted there are some points that need explanation. If Señor Belari will point out one "contradiction" or one "senseless affirmation," or show that any of my statements are contradictory or senseless, I for one will call him benefactor. Mere assertions, no matter from whom they come, cannot, however, be accepted as authoritative. It is getting so that even in the subject of voice production any statement to carry conviction must be supported by good and sufficient reasons. In THE COURIER for September 23, '97, I gave what I considered to be good and sufficient reasons for the statement that in the correct production there is but one register. Until Señor Belari can show me that these reasons are not sufficient I shall still hold that "when any teacher or writer attempts to explain the formation of registers it is proof positive that he is explaining a false mechanism or method." Registers only occur in bad production.

Prof. Thomas Huxley says, "All the great steps in the advancement of science have been made by just those men who have not hesitated to doubt the principals established in the sciences by competent persons; and the great teaching of science, the great use of it as an instrument of mental discipline, is its constant inculcation of the maxim that the sole ground on which any statement has a right to be believed is the impossibility of refuting it." It devolves, then, upon Señor Belari to show that my reasons for making this statement are not sound. I heartily agree with one statement made by the author of this letter and that is that the natural vocal method is based on the principles of acoustics, anatomy and physiology. A natural vocal method must be based on nature's laws. As the voice is sound then the natural laws which govern it must be found somewhere in the science of acoustics (sound). A knowledge of the structure (anatomy) and function (physiology) of the different parts of the vocal instrument will give the fullest application of these natural laws or principles. Now let us look at what the author calls "the constituting principles of the modern or natural method by me discovered and applied. The

first and fundamental of these principles is the position of the vocal instrument under proper condition for the production of the singing voice."

He tells us "that to place the voice is to place the larynx," and that this placing is "to maintain the larynx in the inferior part of the neck during singing and without muscular effort." It is certainly gratifying to get a clear and definite statement in regard to this question of "voice placing," and I want to give Señor Belari credit for at least making a clear and definite statement on this point. Bacon says "Truth more easily comes out of error than out of confession; clear and consecutive wrong thinking is the next best thing to right thinking." I have often wondered just what teachers and writers meant by this expression. As the voice is nothing but air waves, and as these air waves start from the vocal cords that travel until they die out or are lost, then it would seem that the voice might be located or placed anywhere between these two points. I had always supposed, however, that what was meant by voice placing was reinforcement or resonance. Señor Belari, however, comes out with the definite statement that voice placing is larynx placing. This would imply that the voice and the larynx are one and the same, and that when a singer sends his voice out into space he sends his larynx along with it.

I would like to have the author of this letter give one reason or one principle of acoustics, anatomy or physiology in support of the law position of the larynx during singing. A low position of the larynx can only be secured through muscular effort, and this muscular effort involves a contraction of the extrinsic muscles. In the articles referred to on "Voice Training," I have given what seems to me to be good and sufficient reasons for the relaxation of the extrinsic muscles during singing. I have shown that contraction of the extrinsic muscles diminishes the intensity and carrying power of the tone, takes away two of the factors in raising the pitch and destroys quality. The low position of the larynx would then seem very undesirable. If Señor Belari will show me that I am wrong in any of these conclusions I shall feel greatly indebted to him.

The second principle of this "modern or natural vocal method" is "the correct production of simple sound." If Señor Belari is familiar with the principles of acoustics he certainly understands the significance of the term "simple sound." As the voice is never by any chance a simple sound, but under all circumstances a complex sound, it is difficult to see what application this principle can have in a vocal method. Maybe the author will explain this.

The third principle is "the formation or development of the registers of the voice." The author tells us in another place that the low position of the larynx "facilitates the development, the change and the perfect union of the registers." A perfect union means unity. The end he is striving for them is unity of registers. Unity certainly means one. The final aim of this gentleman then is a voice with one register or mechanism. This is just the statement which he calls absurd and senseless because I made it. It is difficult to see why these different registers should first be developed and then changed into one register. Why should a thing be developed and then obliterated? We will await an explanation of this seeming paradox before expressing a definite opinion.

The fourth principle is that "the physiology of the spoken vowel is not, nor can it be, the physiology of the singing vowel. In many cases they are directly opposed the one to the other." This is entirely a new idea to me and I cannot accept it without some very good reasons. I had always supposed the song differed from speech only in that the vowel sounds in song were sustained longer and the range of pitch required was greater. I had also supposed that the same vowels and consonants were used in both, and that the same action of the vocal cords and

J. Henry Mossinsky.
TENOR.

Concert and Oratorio—Vocal Instruction.
STUDIO:
126 WEST 66th STREET, NEW YORK.

MAX DECSI (Late of Vienna),
VOCAL INSTRUCTOR.

Teacher of Alice Neilson, present prima donna of the Bostonians and other prominent singers.

Studio: 121 East 23d Street, New York.

OSCAR SAENGER,
Vocal Instruction.

Teacher of Josephine S. Jacoby, Contralto; Mme. de Pasquali, Soprano; Joseph S. Baernstein, Basso; E. Leon Rains, Basso, and other prominent singers now before the public.

Studio: 51 East 64th Street, New York.

WIENZKOWSKA

Sole authorized and principal assistant of LESCHETIZKY in America. Piano Instruction. Soloist Boston Symphony Concerts, April 22 and 23.

STEINWAY HALL, NEW YORK.

Dr. HENRY G. HANCHETT
Pianist and Teacher.

STUDIOS { 136 FIFTH AVENUE, NEW YORK CITY.
226 HANCOCK STREET, BROOKLYN.

RUDOLF ZWINTSCHER,
PIANIST.
Solo and Accompaniments.
Piano Instruction.

STUDIO: 326 FIFTH AVE., NEW YORK.

of the articulating organs was required to produce the vowel sounds whether sustained or not. I shall await with anxiety the explanation of this discovery which the author claims is entirely his own.

These are the four principles upon which he bases his "Modern or Natural Vocal Method." The author has not given a single reason in support of these principles, and until he does they cannot be accepted. It therefore devolves upon him to show whether he is a benefactor or a nuisance. Señor Belari has not given any directions as to how we are to find this "Natural Vocal Method," but the directions as to how we are to find him are very clear and definite therefore. There is another principle which, although it is not put in so many words, is forced upon the mind of the reader from the beginning to the end of this letter. This is that if you wish to learn to sing correctly go to Belari. Unfortunately for the author, any such conclusion from a perusal of this letter would be very illogical, as this principle cannot be found in any work on anatomy, physiology or acoustics.

FLOYD S. MUCKEY, M. D.

New York, March 25, 1898.

Prize Offer.

THE Musical Art Society of New York, in pursuance of its aim to foster a taste for what is purest and best in "a capella" choral music, desires not only to give adequate performance of the masterpieces of this character already extant, but also to encourage further development of this field.

The society therefore offers a prize, given by Mr. and Mrs. Louis Butler McCagg, and which it is proposed to make an annual one, of \$250, for the best composition for mixed voices, unaccompanied. The first competition is offered on the following conditions:

- 1.—Anyone may compete who has been, for the past five years or longer, a resident of the United States or Canada.
- 2.—The work shall be set to sacred words, Latin or English, for a chorus of about fifty voices.
- 3.—The time of performance should not exceed fifteen minutes.
- 4.—The compositions offered will be submitted to the three following judges, and should be addressed to the president of the society, Dr. Fred E. Hyde, 20 West Fifty-third street, New York.
George W. Chadwick,
Asger Hamerik,
The conductor of the Musical Art Society.
- 5.—The name of the composer is not to appear, and the composition must bear a suitable motto. A sealed envelope containing the composer's name and address, and bearing on the outside the same motto and a return address, must accompany the manuscript. Only the envelope bearing the motto of the successful composition will be opened.
- 6.—The composition receiving the prize will be performed by the Musical Art Society during the season in which the award is made.
- 7.—The composer is to retain all rights, of whatsoever description, in his work, except that the Musical Art Society reserves to itself the right of first production.
- 8.—The strictest anonymity will be observed as regards all competitors, and only the name of the successful composer will be made public.
- 9.—The jury reserves to itself the right to reject all compositions offered, if none come up to the standard set by the aims of the society.
- 10.—All competing compositions must be in the hands of the president before September 1, 1898.
- 11.—All manuscripts will be held at the disposal of the composer after the award has been made.

It is proposed to offer this prize, with the same restrictions as to residence, for a work set to secular words, English or German, in 1899; and to offer it without any restrictions as to nationality or language in 1900.



GENEVIEVE CLARK

WILSON,
SOPRANO.

Address FRED. J. WESSELS,
Auditorium Tower,
... CHICAGO, ILL.

LEWIS WILLIAMS,

BARITONE.

Nordica Concert Tour, 1897-8.

Address 205 West 102d Street,
NEW YORK.

Mme. Luisa Cappiani.

A PEN PORTRAIT OF THE GREAT ARTIST.

PERCHED high above the noise and turmoil of New York city in a beautiful apartment which glows with sunshine and fairly overflows with flowers, pictures and bric-à-brac, the seeker after celebrity will find Mme. Luisa Cappiani, pre-eminent as a vocal teacher in a city renowned for its many masters of this art. The visitor will probably have to await the completion of some lesson if she comes without appointment, but when her turn does arrive, she will be more than repaid for her trouble, by the friendly greeting accorded her by the stately woman who answers to the name of Mme. Cappiani. Past middle age, taller than many men, and with a gracious manner which banishes fear or embarrassment, she impresses one with a sense of great latent power, and as you look into her dark eyes, which still glow with almost the fire of youth, you, in a certain sense, realize wherein lies the power of this woman, who, at an age when most women are taking to knitting socks or napping in their chairs, sits at her piano and teaches for hours at a time, seemingly unconscious of fatigue.

Indeed, I recall an occasion, one of great rush, when she did not even rest for the noonday meal, but stopped just long enough to swallow a cup of bouillon brought by the maid, and at 4 P. M. I found her just where she was at 10 A. M., when she begged me to postpone my lesson until afternoon in order to accommodate some out-of-town students.

As a teacher, she is a marvel of patience and enthusiasm—a strange combination and one seldom met with, for the enthusiast rarely has the patience to plod and dig for the gold which is too often hidden, and in this painstaking care as well as in her perfect method, lies Cappiani's great success. She doesn't fly at you in a fury and frighten you out of your wits, nor does she take advantage of her fame as a teacher, to unnecessarily wound a student's feelings, though none can, on any occasion, barb a keener arrow of criticism or sarcasm than she. Above and beyond all, she possesses the power of imparting her musical knowledge, and as the method she teaches is her own and the one whereby she restored her own voice lost in youth, there is no point which she cannot explain or demonstrate with a voice still rich and full. Overflowing with natural wit and humor, she will often convulse you with some funny or unexpected illustration of her meaning, and when she finds how striking and helpful it is, she will exclaim with childish naïveté: "There, wasn't I bright to think of it?" In common with all successful teachers she has immense personal magnetism which strongly attaches to her all who come within the spell of her personality. A friend and fellow-student whom Madame visited in California last spring, wrote me not long since: "She (Madame C.) is a perfect marvel to me—she is so vigorous. I gave a reception for her while she was here and invited my friends for different hours, to avoid crowding the house. They came at the right time, but one and all stayed until dark: said Madame was so fascinating that they couldn't leave." Like all hard working men and women Madame Cappiani has for many years looked forward to a day when she should rest from her labors and enjoy the sweets of idleness. "Some day," she would say, "I will go back to Italy and settle down with my children," and against this day of rest she had put away trunks full of pretty things, gifts from admiring pupils, wherewith to decorate her Italian villa. Three years ago an attack of grippe put a stop to her work and soon we heard that she had left for Europe. "She will never come back" was our unspoken thought. But we were wrong. She had worked too long to enjoy or endure a "dolce far niente" life, away from hustling, bustling New York, and to-day finds her still a leading figure in the musical world of America.—Halle W. Baumgarten, in Orlando Star, Florida, February 22, 1898.

Pupils of Hugo Lüttich.

A PUPILS' concert is not to be judged so much in the light of one or two good players—if instrumental—or singers—if vocal, as in the general excellence and the manner in which the pupils have attained the spirit of the master. The concert given by Hugo Lüttich and his pupils last Friday evening in Masonic Temple might have been judged by either standard with favorable results, but what was most impressive about it was the fact, that in all the pupils there was observable a sincerity and a spirit that transcended technical considerations.

There was abundant proof that Mr. Lüttich has among his pupils not a few who are to be more than lightly encouraged. Miss Amanda Schweers is especially deserving of mention, as is William Koeller, Lewis S. Goebel, Jr., and Carl A. Schuster. The andante and finale of the "Kreutzer Sonata" were played with much feeling and precision by Mrs. T. Elliot Hines and Mr. Lüttich. In the Händel largo, arranged for piano, organ and violin, Miss Sophie Goebel, August Finck, Jr., and Mr. Lüttich were heard to advantage.

The program was as follows:

- Ensemble, Tannhäuser Fantaisie.....Wagner
(Arranged for his pupils for two pianos, organ and fourteen violins.—H. Lüttich.)
- Piano—Miss Louise Schweers, Miss Sophie Goebel. Organ—H. Lüttich. Solo violin—Miss Edna Frost, Master Ernest Dabelstein. Violin—Lewis S. Goebel, Jr., August Finck, Jr., Carl A. Schuster, Henry J. Weller, William Koeller, Charles Breuer, Paul J. Martin, Harry Herz, Joseph Hattenbach, Harry Mueke, Leo Bernheim, Arthur Rechert, Fred. B. Goebel, Theodore Finck.
- Violin solo, First Air Varié.....Danclo
Miss Amanda Schweers.
- Quartet, piano and three violins.....Danclo
Miss Alice M. Goebel, Lewis S. Goebel, Jr., Carl A. Schuster, August Finck, Jr.
- Violin solo, Sixth Air Varié.....De Beriot
Paul J. Martin.
- Trio, piano, organ and violin, Largo.....Händel
Miss Sophie Goebel, Hugo Lüttich, August Finck, Jr.
- Violin solo, Third Air Varié.....C. Bohm
Master Ernest Dabelstein.
- Ensemble, Faust, two pianos, eight hands.....Gounod
Miss Sophie F. Goebel, Miss Louise Schweers, Miss Alice M. Goebel, Miss Mamie L. Noonan.
- Violin solo, Fourth Air Varié.....De Beriot
Miss Edna Frost (piano, Miss Tillie Koeller).
- Ensemble, piano and violin, Kreutzer Sonata.....Beethoven
Andante and Finale.
Mrs. T. Elliot Hines, Hugo Lüttich.
- Violin solo, Scene de Ballet.....De Beriot
Carl A. Schuster.
- Solo, for two violins.....Geipel
William Koeller, Charles Breuer.
- Violin solo, Cavatine.....Raff
Lewis S. Goebel, Jr.
- Quartet, three violins and piano.....Spohr
Charles Breuer, William Koeller, Paul J. Martin, Hugo Lüttich.
- Violin solo, Concerto, E minor, First Part.....Mendelssohn
William Koeller.
- Ensemble, Lohengrin Fantaisie.....Wagner
(Arranged for his pupils for two pianos, organ and fourteen violins.—H. Lüttich.)
- Piano—Miss Louise Schweers, Miss Sophie Goebel. Organ—H. Lüttich. Solo violin—Miss Edna Frost, Master Ernest Dabelstein. Violin—Lewis S. Goebel, Jr., August Finck, Jr., Carl A. Schuster, Henry J. Weller, William Koeller, Charles Breuer, Paul J. Martin, Harry Herz, Joseph Hattenbach, Harry Mueke, Leo Bernheim, Arthur Rechert, Fred. B. Goebel, Theodore Finck.

Pupil of Gustav Levy.

Miss Hattie Rechthand, a pupil of Gustav Levy, gave a concert in Chamber Music Hall last Friday evening, and was quite successful. She is a talented pianist. The program contained numbers by Bach, Chopin and Schumann. Miss Rechthand had the assistance of Victor Kúzdö, violinist, Gustav Levy, pianist, and Albert Dexheimer, accompanist.



ALMA POWELL,
Soprano.

ADDRESS . . .

VICTOR THRANE, DECKER BUILDING, New York.



BOSTON, Mass., March 27, 1898.

IN my account of Liszt's "Todtentanz," published in THE MUSICAL COURIER of the 23d, a compositor or proof-reader made no distinction between H. Reimann and L. Ramann.

* * *

When I was about ten years old someone gave me a copy of "The Children's Garland from the Best Poets," selected and arranged by Coventry Patmore. One of the poems therein made a lively impression—"The Wild Huntsman," beginning

"The Wildgrave winds his bugle horn,
To horse! to horse! halloo, halloo!
His fiery courser snuffs the morn,
And thronging serfs their lords pursue."

There was one verse that had the same effect on me as that produced by a fearful wood cut of Saul and the Witch of Endor in an old family bible, and when it came to my mind at night I buried my head under the sheet.

"What ghastly huntsman next arose,
Well may I guess, but dare not tell;
His eye like midnight lightning glows,
His steed the swarthy hue of hell."

As a child I thought that the poem was by Walter Scott, not knowing that Scott had used Bürger's ballad, which begins—

"Der Wild—und Rheingraf stieß ins Horn:
Halloh, halloh! zu Fuss und Ross!"

I had no clear idea of what a Wildgrave was; I only knew that he was a bad man.

As soon as I became accustomed to music and learned that music was not necessarily confined to church, I began to wonder whether this legend had ever been used by a composer, or whether the Wild Huntsman was a character in opera. The libretto of "Der Freischütz" comforted me in a measure, for I read of the appearance of the chase in the Wolf's Glen after the casting of the fifth bullet. I first saw the opera in Dresden, and with delight did I read the stage directions: "Hundegebell und Wiehern in der Luft; Nebelgestalten von Jägern zu Fuss und zu Ross, Hirsche und Hunde ziehen in der Höhe vorüber." I heard the chorus—sempre tutto fortissimo possibile—"Durch Berg und Thal, durch Schlund und Schacht," &c.; and I heard Caspar Emil Fischer cry out: "Wehe, das wilde Heer! Sechs! Wehe!" The chorus sounded no wilder than any spirited male song, say Lützow's "Wild Chase," supported by horns, bassoons and a bass trombone. The hunt passed with the general pyrotechnical display. No, I had not yet heard the "Wild Huntsman" in music.

Then I became acquainted with the "Wild Hunt" in Raff's "Im Walde" symphony. The introduction of Frau Holle and Wotan disturbed me, for I had not yet discovered the fact that this terrible hunt is merely an affair of a

high-wind, and even now I am averse to the eminently sensible interpretation.

"Die Wilde Jagd," opera by Triebensee (Budapest, 1824); has the libretto anything to do with the legend?

"Der Wilde Jäger," opera by Hieronymus Payer (Vienna, 1806)—this sounds more like it.

"Der Wilde Jäger," romantic opera by Nessler (Leipzig, 1881)—yes, here we have to do with that fine fellow, Count Hackelbarend, who hunted madly to forget remorse, who finally threw a dagger at the crucifix, who after death left his tomb to be the true and original Wilde Jäger, who haunts Odengebirg, Bröcken and the Vosges.

"Der Wilde Jäger," romantic opera by A. Schulz (Brunswick, 1887).

Then there is a cantata, "Der Wilde Jäger," for solo voices, chorus and orchestra, by Max Joseph Beer (Olmütz, 1888).

But before I knew of the existence of these works I read of César Franck's symphonic poem, "Le Chasseur Maudit," first performed at a Padeloup concert, Paris, January 13, 1884; later at Cincinnati, January 29, 1898; Chicago, February 19, 1898; New York, March 7, 1898. It was first performed in England at a Queen's Hall symphony concert, March 20, 1897, under Mr. Wood's direction. Long before it was played in this country I said to myself: "Ha, ha! This will be the music to Bürger's ballad." I had no opportunity of hearing it in Paris during the two years I studied there.

Yesterday I did hear it, when it was played for the first time in Boston by the Chicago Orchestra, under Mr. Theodore Thomas. And as with "Antar," I was woefully disappointed.

For César Franck, the composer for organ, I have great reverence and affection. His set of six pieces, published first in 1868, and republished in 1879, are among the greatest of modern organ compositions, if they are not the greatest. The sonata for piano and violin is a singularly beautiful and original work, and there are songs by him that are of individual flavor. I know his "Ruth" only from the edition for voice and piano. Was the disappointment in "Le Chasseur Maudit" due to the piece itself or the performance? The latter might perhaps have been more romantic, but I am inclined to think that the piece itself is not sufficiently wild and fantastic. Yesterday the most striking pages were those representing the service of the church, so sacrilegiously disturbed by the hunter. The curse scene did not thrill me, and the hunt of the demons was not sharply in contrast with the hunt of the human blasphemers. There were interesting, novel harmonic progressions, but the work as a whole did not satisfy my longing entertained for over thirty years.

'Twas hush'd; one flash of sombre glare
With yellow tinged the forest's brown;
Up rose the Wildgrave's bristling hair,
And horror chill'd each nerve and bone.

What ghastly huntsman next arose,
Well may I guess, but dare not tell;
His eye like midnight lightning glows,
His steed the swarthy hue of hell.

* * *

I hate a legend killer, a myth explainer. I like to think that in December, 1787, a curé of lower Vendomois heard one night infernal hunting horns in the sky, and loud belling of stags and baying of hounds. I believe in the Grand Veneur of Fontainebleau Forest, in the chase of Saint-Hubert. I would go a pilgrimage to the Horschel, or to the Bergstrasse, near Heidelberg, or to the Harz Mountains. As I was not born on Sunday I might see Hackelbarend as well as hear his spectral pack. He's not a bad fellow.

Once he entered a peasant's house in Godendorf and took some bread. He met the man returning home, and said, "Because I found this bread here, you and yours shall never want." And he scrupulously kept his word.

You may say his name is not always Hackelbarend; that he is sometimes known as Odin, or the Keltic hero, Artus, or Hellequin, the King of the Arlequins, or a brother of the Dame Blanche of Dole, or the Chasseur Eternel of Scey in Varais.

And some say that Hackelbarend's real name was Hackelberg, and that he did not sin by hunting on Sunday, but that for three nights running he dreamed of an enormous boar, with whom he fought and by whom he was killed in the animal's death agony. His wife begged him to stay at home; his companions brought back a huge boar, and Hackelberg laughed. Taking hold of the beast's head he lifted it and said: "It was you who wished to kill me! Now you are dead." He dropped the head; one of the tusks scratched his leg; the wound, neglected, grew poisonous, and Hackelberg died, saying: "Since I die without wound in the chase, I shall chase you, O boar, eternally." And he still hunts the boar in the clouds, and he will chase him until Judgment Day. He goes around the world every seven years. Before him flies an enormous night-bird which cries "Här, här!" and behind him are the hounds barking their "gif gaf, gif gaf." This is a beautiful story—one that shows Hackelberg to be of kin to the Flying Dutchman and the Wandering Jew and other Cook's tourists.

And what a dramatic figure the Grand Veneur is. In 1598 Henry IV., hunting in the forest of Fontainebleau, heard horns and hounds. Henry ordered the Comte de Soissons to go toward the party and find out who they were. The Comte knowing that the sounds were supernatural came back trembling, and said: "Sire, I can see nothing; but I hear horns and hounds." The King replied: "It's sheer illusion, then." But a dark and sombre man appeared suddenly and cried to Henry: "You wish to see me; here I am."

Do you tell me that these tales are merely fanciful inventions to account for fierce winds, or strange voices of nature, as those on the Island of Ceylon, or the song of Mount Tantalus, just outside of Honolulu, or the Moodus noises that have been heard in the lower Connecticut Valley for 200 years? Go to!

* * *

"La Chasseur Maudit" was the only purely orchestral novelty on the programs of the three Thomas concerts last week. The first concert was given in Music Hall March 22. The program included Mozart's G minor symphony, Mozart's Violin Concerto in E flat, No. 6 (Mr. Ysaye violinist); Beethoven's "Coriolanus" overture, Richard Strauss' "Don Juan, Lalo's Symphonie Espagnole (Mr. Ysaye violinist), and the Vorspiel to "Lohengrin."

The program of the second concert, March 24, included Bach's Suite in D major, Brahms' Symphony in D major, Beethoven's "Ah, Perfido!" (Mrs. Nordica), Bacchanale from "Tannhäuser," Vorspiel to "Tristan and Isolde's" last scene (with the assistance of Nordica).

The program of the third concert, March 26, was as follows: Beethoven's Fifth Symphony, Rubinstein's Piano Concerto, No. 4, in D minor (Josef Hofmann pianist); César Franck's "Le Chasseur Maudit," "Deux Chants Polonais," Chopin-Liszt, and Moszkowski's "Espagnole," played by Mr. Hofmann, and the Vorspiel to "Die Meistersinger."

I know that an orchestra will often play in one city better than in another. I am told by good judges that

GEORG

LIEBLING

The Great Pianist.

ON HIS WORLD'S TOUR—

Under the Direction of MR. N. VERT, 6 Cork St., London, W.



Court Pianist to H. H. the Duke of Saxe-Coburg and Gotha.

the Boston Symphony Orchestra plays with more precision, strength and swing at home than in New York, and again far better in New York than in Brooklyn. This may be true or false; but this I fully believe: the Chicago orchestra played here for all it was worth. Its success was immediate, indisputable, great. I do not remember anywhere a more intelligent, more musical, nobler performance of the symphonies by Mozart, Beethoven and Brahms. The reading of Strauss' "Don Juan" was singularly clear, and the performance was that of a virtuoso orchestra. The vortspiel of "Lohengrin" and that of "Tristan" were not as effectively performed; they seemed too carefully thought out, too elegant. The accompaniments were a delight.

The strings have a pungent, biting, rather than sensuous, quality. The cellos are a little dry. The precision of the brass and woodwind was a lesson to our own orchestra under Mr. Paur. Phrasing and dynamic gradations, dialogue between instruments, sustaining of chords by the wind instruments—these all reflected the highest credit on conductor and men. And again I must refer to the performances of the symphonies by Mozart, Beethoven, Brahms: they were performances of a lifetime.

Mr. Ysaye played the Mozart concerto superbly. Nordica declaimed the recitative to the air by Beethoven with unusual breadth and intensity. In the entrance air of Elizabeth, which she introduced in response to hearty applause, as well as in the aria of Beethoven, her upper tones were hollow and the whole voice seemed worn, and in the Isolde scene she was obliged to shout at times below the true pitch. Mr. Hofmann will give a recital Monday. I prefer to postpone criticism of his playing until I have heard him under certain more favorable conditions. Applauded violently yesterday afternoon, he played a melody by Rubinstein and an arrangement—Tausig's, if I am not mistaken—of one of Schubert's marches.

* * *

Mrs. Alice Leighton Cleather and Basil Crump, of the London Wagner Society, lectured, "With Musical Illustrations and Stereopticon Views," on "Richard Wagner," in Steinert Hall March 21. The program informed us that the lectures are given in Europe and America under the auspices of the London Wagner Society and Universal Brotherhood, and that one of the objects of Universal Brotherhood is "to study ancient and modern religion, science, philosophy and art; to investigate the laws of nature and the divine powers of man." This is a light and pleasing task, which may be safely recommended to sufferers from insomnia.

Some years ago—I think it was in 1878—I met an interesting man by the name of G. Gordon Cleather. He managed the Crystal Palace concerts, or entertainments, or something of the kind, and he was an accomplished kettle-drum player. (Did he not in your city in 1885 play a solo for six drums by one Julius Tausch?) Well, I should prefer to hear a drum solo from Mr. Cleather than another lecture from Mrs. Cleather. She has an agreeable voice, she is evidently in earnest—ready to go to the stake for her convictions—but her premises are pop-gun assertions and her conclusions might be framed by the logicians whom Alice met in Wonderland. "Wagner was as great a poet as Homer or Æschylus. He never wrote a libretto without at the same time thinking of the music; so the task of afterward jotting it down was merely a mechanical detail." And so on, and so on.

To prove how music can affect inanimate objects, Mrs. Cleather told a story of a tenor in London who, when-

ever he is invited to dinner, sings into a drinking glass until it is shivered to atoms.

Mr. Crump had a good deal to say about the "thread-soul" of the music-dramas, and he was sure—and so was Mrs. Cleather—that Wagner had no selfish ambition; that he lived only to better the world.

Pictures and sentences from Wagner's polemical writings were thrown on a screen, and some short words fell on Mrs. Cleather's face, thus doing injury to her otherwise pleasing appearance.

Music of Wagner was played solemnly and soulfully on an organ and a piano behind the screen. The instruments were "concealed in accordance with the conditions laid down by Wagner" and Heinrich Puder.

There were several rising Theosophists present.

* * *

Miss Villa Whitney White, assisted by Miss Mary B. Dillingham, pianist, sang in Steinert Hall, March 24, thirteen of the fifteen songs by Brahms from Ludwig Tieck's cyclus "The Beautiful Magelone." She sang for the most part very well. Her tones were sympathetic and generally pure. She phrased well, she used the legato skillfully, and she showed much musical intelligence. But the songs themselves are, with a few exceptions, characterless and dull. "Ach, wie bald bin ich der Wonne" is a page of haunting, melancholy beauty; but I find little else that came from below the collarbone of Brahms. Miss White prefaced the recital with a wildly extravagant eulogy of Brahms, the song writer, and she told the story of Peter and his love between the songs in an unaffected, clear, delightful manner.

PHILIP HALE.

Clara A. Korn.

Mrs. Clara A. Korn played a number of her own compositions before the American Authors' Guild in the Windsor Hotel Saturday afternoon.

Miss Dutton's Morning Musicales.

These are the artists for Miss Dutton's musicale, which occurs next Tuesday morning, April 5, at 11 o'clock, in the small ballroom of the Waldorf-Astoria, and for which very unique and artistic programs have been issued: Miss Lillian Littlehales, Miss Dutton, Reinhold Herman and William Lavin.

The numbers from the song cycle, "In a Persian Garden," will include soprano and tenor solos and duets. The program follows:

Selections from "In a Persian Garden,"
(Rubaiyat of Omar Khayyam).....Liza Lehmann
Miss Dutton, Mr. Lavin.
Verlass mich nicht.....Franz
Im Herbst.....Franz
Dinja.....Herman
Meine Liebe ist grün.....Brahms
Miss Dutton.
Romance.....Dinelli
Tarantelle.....Popper
Miss Littlehales.
Aimons Nous.....Saint-Saëns
Rondel de L'Adieu.....De Lara
Priez, Aimez, Chantez.....Grehg
Mr. Lavin.
Love's Missing Bow (new).....Mary Knight Wood
At Dawn (new), with cello obligato.....
Miss Dutton Miss Littlehales.
Four duets.....Cowen
Edenland.
The Boy and the Brook.
On Her Lover's Arm She Leant.
The Fountains Mingle with the River.
Miss Dutton, Mr. Lavin.

The Synthetic Method FOR THE PIANOFORTE.

By ALBERT ROSS PARSONS, F.A.C.M.
Arranged and Developed by KATE S. CHITTENDEN.

Correspondence Lessons for Teachers.

After taking these lessons, teachers have come to the Metropolitan College, and in a few weeks completed the prescribed course for a Synthetic Teacher's Certificate.

The course consists of thirty divisions, presenting the special characteristics of the Synthetic Technique, together with explicit directions as to the best manner of teaching and interpreting the pieces which accompany the course.

The fee pays for lessons and for all books and sheet music used in the course.

Send for Circulars to (Miss) KATE S. CHITTENDEN.

Metropolitan College of Music, 19 & 21 East 14th St., New York City.

F. X. ARENS,

Pupil of Prof. JULIUS HEY, Berlin, 1890-92.
Principal of Voice Department,
Schwartz Conservatory, Berlin;
since then of Indianapolis College
of Music and Metropolitan School
of Music, Indianapolis; Conductor
American Composers' Concerts,
Europe; since then of Choral
Union, Children's Select Chorus
and Indianapolis May Music Festi-
vals.

The Art of Singing, From the First Rudiments to the Highest Artistic Development.

Special course for Teachers—certificate or diploma. Style, Repertoire and Coaching for Church, Concert and Opera. Circulars, setting forth principles of method on application. Reception daily from 1:30 to 3:30 P. M.

Studio Removed to 305 Fifth Ave., New York.



WM. H. RIEGER,

ORATORIO, CONCERT and
SONG RECITALS.

TENOR.

For Terms, Dates, &c., address 18 East 22d St., NEW YORK.
or Western Manager, BERNHARD ULRICH, 240 Roscoe St., Chicago, Ill.

Chickering & Sons' . . .

Grand Orchestral Concerts.

ANTON SEIDL, Conductor.

CHICKERING HALL,

Tuesday Afternoon, April 5, at 3:00.

SOLOIST FOR LATER CONCERTS:

XAVER SCHARWENKA.

Reserved Seats, \$1 and \$1.50; admission, 50c.; Course Tickets, \$5 and \$7.50.

Now on sale at Box Office, Tyson's, Manhattan and Windsor Hotels.

Thoughts and Aphorisms.

By ANTON RUBINSTEIN.

JEW to Christian, Christian to Jew, German to Russian, Russian to German, innovator to the classical, retrograde to the advanced school, &c. Being neither fish or flesh, what a pitiable being I must be!

I often receive verses to be set to music. This produces on me the same effect as a proposal to marry a girl I have never seen.

To play on the piano is to exercise the fingers; to play the piano is a movement of the soul. Generally people are satisfied with playing on it.

Orchestral conductors to-day interpret the works of Beethoven, Mozart and others, not according to the indications of the masters, but according to their own ideas. For this the world decrees them certificates of genius. Why does not protection extend to works of art?

I have often heard the following judgment on works and their execution:

"Yes, it is very good, but it leaves me cold; it does not penetrate the soul."

"Your soul, or the soul of others?" I always asked these critics, and thought of that American who, after a concert at which I played works by Bach, Schumann, Beethoven, Schubert, Chopin and others, came to me and said: "Oh, yes, my boy, you play very well; but why do not you play something for the soul?"

We know brilliant talkers who utter lots of pretty phrases and say nothing. In musical works a skillful, beautiful orchestration often covers great poverty of ideas.

I was present in London at a charity children's feast in St. Paul's Cathedral. Thousands of children were arranged in the amphitheatre and sang hymns and chorals with organ accompaniment. The impression produced was so powerful that I could not restrain my tears. The ceremony ended with a sermon, and then I had the impression that the parson wished to stop God from speaking himself.

Hermann Spiller's Summer.

The well-known composer, conductor and instructor leaves for his native land, Germany, for his summer vacation. He has had a very busy and successful season, and looks forward to his summer's rest with anticipation. Until he leaves his address will be 1190 Park avenue.

Clementine De Vere.

Mme. Clementine De Vere recently sang in Parker's "Hora Novissima" in Bridgeport. These are some of the press notices:

Madame De Vere was the soprano soloist, looking as beautiful as ever, and she sang as divinely.—Bridgeport Farmer, March 23.

Madame De Vere was more than equal to her part, and made so favorable an impression with the work she did that all would have been very happy to have heard more from her.—Bridgeport Evening Post, March 23.

Madame De Vere and Mr. Rieger have both been heard in former concerts of the society. They were both in fine voice last evening and delighted the audience.—Bridgeport Daily Standard, March 23.

Professor Parker's masterpiece, "Hora Novissima," was sung in a manner most artistic; in fact the rendition was a delightful revelation and was justly appreciated by the large and cultured audience present. The soloists were perfect to a fault, and their executions were liberally applauded. Clementine De Vere cannot be improved upon as a soprano. Her range is broad and her voice of remarkable sweetness.—Bridgeport Evening News, March 23.

CLEMENTINO DEMACCHI,

PIANIST.

Studio: 130 West 13th Street, New York.
Music Rehearsing Club for Opera and Oratorio.

LOUIS G. MUNIZ,

Teacher of the TRUE and PRACTICAL

Pianist and Accompanist. Vocal Method.

Lessons at STUDIO, 135 WEST 56TH ST., NEW YORK,
or at pupil's residence by special arrangement.
Mr. Muniz accepts engagements as accompanist for
Leading Artists ONLY.

Leo Stern,

THE YOUNG 'CELLIST.

Address: The Henry Wolfsohn Musical Bureau,
131 East 17th Street, New York.

ANITA RIO

SOPRANO.

Address: 102 West 136th Street, New York City.

Pugno Captures New Orleans.

NEVER in the history of the Crescent City has any artist so thoroughly captivated the music-loving people as the great French pianist Pugno. Columns upon columns teem with laudatory expressions of his great ability as an artist. Pugno's success was so great that he was compelled to give a second recital before returning North. We quote abbreviated notices culled from the three prominent papers of New Orleans:

If the manager of Raoul Pugno had for one moment believed that his recital in this city would prove a failure his fears were dispelled beyond the shadow of a doubt, when a few moments after the doors were thrown open the vast hall was filled, and by the time the curtain went up not a single chair was vacant, even the gallery being filled. The endless throng of the fashionable world that entered the hall were all expectancy, the fame of the distinguished pianist being the magnet that attracted all music lovers to the recital, and the expectation of a pleasant evening at the shrine of the Muses was not a disappointment, for Pugno played only like Pugno.

The program selected by the eminent pianist was one well calculated to tax the ability of the best piano virtuoso, ranging from the terrific Liszt number to the delicate and soulful Beethoven sonata, all passion, all fire.

The second number on the program was Beethoven's "Sonata Quasiuna Fantasia," perhaps one of the great master's most abused compositions.

As the first notes of the adagio softly, sweetly rang through the silent hall a spell seemed to fall over the audience, all seemed depending on the wizard seated at the piano. It is inconceivable that such purity of tone, such softness and expression could be obtained from a piano. The sonata was played magnificently, faultlessly, and as the adagio wound its way around the hearts of the audience, Pugno seemed to have fallen under the magic spell, for his eyes were fixed in space, his lips parted, and his features lighted by a smile, which portrayed the emotion which the artist was feeling, as the beautiful melody enchanted his listeners. The allegro and allegro presto agitato followed with their capricious rhythms, and the same feeling, the same expression, and withal the same clearness of tone were marked in these two movements. The number was loudly applauded.

The Liszt numbers at all times require a high degree of musical culture and are a test for the pianist, but the rhapsody last night was played superbly. The difficult scales and chords, with the staccato passages, as well as the quick time, were all surmounted without any apparent effort, and when the brilliant finale was reached, as though wishing to show his technic to still further advantage, Pugno took the finale with a tempi that was terrific of conception, the rapidity with which the notes were played being amazing, ending in a last grand, powerful chord, perfect in form and ensemble, and bringing down the "bravos" of the large audience.

Pugno can be considered from three standpoints—as an artist, as a musician and as a technician. As an artist he is beyond a doubt superb, for his romantic temperament, his expression and his tone color, as shown in the Beethoven sonata, the Chopin nocturne and the "Serenade à la Lune" stamp him as such. As a musician, his reading of the Grieg concerto and the Liszt rhapsody show him to be broad, masterful and resourceful. As a technician, he is as good, for his scale running, his crisp, bright, brisk tone, his chord work and thrills positively showed him as a master of that ungrateful and most difficult of all instruments, the piano. After the concert Mr. Pugno was showered with congratulations, which, like a true son of France, he ascribed more to the warmth of his reception than to his own individual abilities.—Daily Picayune, New Orleans, March 13.

Raoul Pugno appeared at the Athenæum before a New Orleans audience last night for the first time. His reception was nothing short of a grand ovation, and the patrons of music in this city evidenced their appreciation of the great pianist's art by a well-deserved admiration and much hearty applause, both of which were acknowledged in a fitting manner by him.

M. Pugno is of three distinct schools. His fire and vim are drawn from the Rubinstein, his smoothness from the Chopin and his climax from the Liszt, and through all the individuality of the man and the genius are ever present, and give his work an additional and more pleasing charm.

The opening notes of the first number won all hearts, but when the prelude to Beethoven's sublime sonata came, as though to lull and quiet the audience into beautiful

dreamland, the doubters were convinced, and the last vestige of skepticism disappeared, a momentary amazement pervaded the vast assemblage, and then—the master won.

The eleventh rhapsody of Liszt was the climax to his solo work, and was followed by violent applause.

The success of last night's recital was so gratifying and so amply demonstrated the substantial support the patrons of music in New Orleans will extend to genuinely meritorious music that the promoters, Philip Werlein and Madame Samuel, cannot fail to feel that the approval of the public is nothing short of a high compliment for this action in bringing M. Pugno to this city. The venture—for it was nothing less than a venture—would, in the event of lack of support, have proved somewhat of a financial disaster, for an artist of the Pugno calibre never comes on an uncertainty, and Mr. Werlein had to guarantee him a large amount to secure his appearance. Now that the ice has been broken, as it were, and the initial step taken, there is no reason why the one time unsurpassed reputation of New Orleans may not be regained and, by the frequent appearance of eminent musicians and vocalists, sustained for all time to come.

M. Pugno will leave New Orleans for Cincinnati on Wednesday next to fill previously arranged engagements. In the meantime almost every hour of his stay in this city will be occupied with engagements, receptions and dinners. The gentleman expressed himself last night as highly pleased with the gorgeous welcome that had been given him by the people of New Orleans—the representatives of the hospitable South—and that his stay here had been most pleasant.—Sunday States, New Orleans, March 13.

The triumphant success which Raoul Pugno, the great French pianist, has achieved in the numerous concerts given by him in different parts of this and other countries characterized his appearance before a New Orleans audience at the Athenæum last night, when he displayed his marvelous perfection as a pianist. Those who heard him understand in a measure the significance of the high praise that had already been given him by the American press. The event was one of more than passing importance in the musical record of this city, as it is seldom New Orleans has been honored with the presence of an artist of such undisputed talent as Pugno.

The eminent French artist unquestionably ranks with the great pianists of the world. In many respects he differs from all others, inasmuch as he can be called in the strictest sense of the word a "musical actor," one so imbued with the ideas and feelings of the masters as to absolutely lose his own individuality in the interpretation of their compositions. It was not Pugno playing, but Handel, Bach, Chopin, Liszt. His grand abandon, his seemingly unlimited power, and withal his delicacy of touch, all expressing a musical conception which would have done credit to a Wagner or a Liszt, simply held his auditors as in a mighty grasp and for the time lifted them above all surrounding influences. In summarizing his attainments there still remain to record his delicate pianissimo passages, his magnificently grand crescendos, his exquisite tone quality, and a technical perfection seldom attained by a pianist. Pugno says "that the instrument called a piano has a voice only as it is given to it," and indeed he endowed that instrument last night with a voice more potent and possessing greater clarity than could by any possibility be the production of the human vocal cords—in fact, it was music, pure and simple.

The next number consisted of a polonaise by Chopin, "Causerie Sous Bois," and "Serenade à la Lune," by Pugno, and "On Zieme Rhapsody," by Liszt.

In these four selections Pugno first interpreted the ideas of Chopin in the style of composition for which he is renowned. His own magnetic and soulful disposition was exhibited in the second and third selections, concluding with the brilliant rhapsody by Liszt, which elicited an applause seldom accorded a virtuoso. In fact, it was more than applause; it was an ovation. The marvelous talent of the eminent pianist had made such an impression on the audience that the innate enthusiasm which had been spurred on by the previous excellent numbers culminated in a shout, the spontaneity of which was marked by an ardor which could not be kept in check. So great was the wave of admiration that the great performer was compelled to courtesy no less than four times. The last number was "España," transcription J. Chabrier, by Madame Samuel and Raoul Pugno, which elicited generous applause.

Pugno seemed at all times oblivious to his surroundings. His whole heart and soul were in the compositions he was interpreting. A few exquisite chords, a calm, deliberate look at the audience, and the renowned virtuoso,

enraptured by his theme, became totally oblivious of the presence of those whom he was entrancing.

Madame Samuel was highly pleased with the success achieved by Pugno, whose pupil she was in Paris. The magnificent success which accompanied the recital was due in a large degree to her indefatigable effort.—Times-Democrat, New Orleans, March 13.

Ysaye in Toronto.

The violinist M. Ysaye aroused tremendous enthusiasm in Toronto last week. His success was so great that he was immediately offered a return date, but being engaged for so many concerts he could not accept. We quote a few criticisms:

The great Belgian violinist, Eugene Ysaye, was heard in Toronto again last night after an interval of four years. Although Massey Hall is too large to enable a violin soloist to do justice to himself, the rare individuality and the startling virtuosity of the man won tremendous applause. Ysaye's mane of black hair and big, pudgy face make the strangest mask of genius that the stage supplies. In looks Ysaye is the most unemotional being conceivable. Yet he is one of the greatest emotionalists who ever handled a bow. Above all things he is an artist; the splendid passion of the man is governed by well-nigh perfect art.

The Schumann sonata, which he played first of all, although rendered with exquisite feeling and a perfection of bowing which might be the despair of any ordinary violinist, do not serve to reveal the individuality of the man. They were of a light and graceful, romantic character, without any special opportunities for pyrotechnics. In the Viextemps concerto, which followed, his special powers were fully revealed. Ysaye was a pupil of Viextemps, and perpetuates the showy and passionate style of that celebrated artist. The octave work in the introductory cadenza was marvelous, and the adagio which succeeded it was exquisite in feeling. The dashing finale roused the audience to such a pitch of enthusiasm that Ysaye was forced to give an encore an air by Bach. His final appearance was yet a fuller revelation of the player's virtuosity. The Schumann number was marked by a lovely purity of treatment; and the player's own composition, which followed, proved to be full of color and grace. In the last number, a rondo by Guiraud, Ysaye's skill in harmonic playing and his moving staccatos roused a storm of applause. In the touches of the former his instrument trilled like a bird.—Mail and Empire, Toronto, March 15.

Three years have passed, and the wish of these music lovers has been granted at last. Ysaye's playing was mature in 1894, but he comes to us in 1898 with increased charm. His reception was pronounced in its warmth and enthusiasm.

It is not difficult to gauge the reason of Ysaye's world-wide popularity. He plays with unrivaled sweetness and purity of tone—never a false note to disturb the delightful tranquillity that creeps over one when listening. His soulful sympathy is also an added charm, while his marvelous execution and a power which causes him often to retire visibly exhausted go to make up the tout ensemble of a very genius of an instrument which many undertake to play and very few ever come to understand.—Globe, Toronto, March 15.

Ysaye is a great violinist; he is a supreme master of his instrument; his use of the bow is simply marvelous, his intonation perfect; to hear him last night was to be inspired with the belief that there is no instrument, human or divine, to compare with the violin. So brilliant a display of masterly technic and execution has seldom, if ever, been seen in Toronto. From passages of the most wonderful delicacy and softness he rose at times into passionate crescendos that fairly left the audience breathless. If choice can with propriety be made in speaking of his numbers, the concerto of Viextemps, with its beautiful cadenza, the adagio religioso movement and the splendid finale was the favorite. Ysaye plays with all his soul, and all his strength, and all his mind, and to have heard that adagio religioso movement was to feel that he had created an epoch in one's life. This great man was recalled again and again, but he responded only once.—World, Toronto, March 15.

Lillian Blauvelt.

Miss Lillian Blauvelt, the well-known soprano singer, after a sojourn in Rome, Florence and Venice, will go directly to Germany, and will probably remain in Dresden for a while.

MAUD POWELL. VIOLINIST.
Solo or String Quartet. Last season before extended European Tour.
40 West 20th St., New York City.



MME. D'ARONA,
PRIMA DONNA.

Voices developed from foundation to stage. Analytical and synthetic special courses (with diploma) for teachers and professionals. Grand Opera in German, Italian, French and English. Oratorio, Concert, Church, Etc.

124 East 44th Street, NEW YORK.

Since his successful appearance with the Thomas Orchestra, January 25,
ROBERT STEVENS
may be engaged for
Concerts or Piano Recitals.
THE AUDITORIUM, CHICAGO, ILL.

Mme. BAROLET-JASMIN,
Paris Pupil of the renowned FLORENZA D'ARONA
and graduate of the d'Arana Special Teachers' Course, has arrived and will give vocal lessons at her
Studio, 124 East 44th Street, New York.

New York German Conservatory of Music,
37-39 WEST 42D STREET, NEW YORK.
L. G. PARMA, Director.
Incorporated 1884. Instruction in all branches of music, from beginning to highest perfection, for professionals and amateurs. Seventeenth successful season.



LEOPOLD GODOWSKY,
THE GREAT
RUSSIAN PIANIST,
Address for engagements
CHICAGO CONSERVATORY
Auditorium Building, Chicago.

MISS ISABEL HIRSCHFELD,
PIANIST.
Principal London and Provincial Concerts. Former pupil of Moszkowski and Klindworth. Open for engagements for season 1898-9. Address principal London Agents, or care
THE LONDON MUSICAL COURIER, London, W.

CLARENCE EDDY.
ORGAN CONCERTS.
BERNHARD ULRICH, Manager, CHICAGO, ILL.
360 ROSCOE STREET.

Verlet-Bloodgood Southern Tour.

THE press of the principal cities of the South are enthusiastic in their praise of the Verlet-Bloodgood concerts. Not since the Nordica concert tour in the South has there been so much interest manifested as in the tour of this fine aggregation of artists. Louisville, Memphis, Mobile, New Orleans and Galveston were visited last week. Owing to lack of space we only quote a few criticisms:

The concert last night at the Athenæum by the Verlet company was an artistic success. The large audience of music lovers gave generous applause to every member, and showed a marked appreciation of the genius of the artists.

The program was well selected and well arranged, ranging from high classical music to the popular gems of song, "Annie Laurie," as sung by Mlle. Verlet, winning as much applause as was accorded "Mignon." Mlle. Verlet's voice is very flexible, with extensive range, and the power to infuse warmth and life into the words she utters.

The pianist, Miss Nordkyn, delighted the audience with her tone pictures, the quality well modified by her exquisite touch. The Ballade, A flat major (Chopin), afforded fit illustration of the remarkable and exceptional technical and artistic qualities of the player.

Mr. Gamble, the accomplished basso, delighted the house with his first song, "The Bandolero" (Stuart), a notable novelty, strong and beautiful in composition, and rendered with remarkable expression. He sang with breadth and power, then with a cantabile, beautiful beyond words. He responded to an encore with a pretty ballad. The cellist, Mr. Thrane, interpreted the "Spanish Dance" (Popper) with a power of expression, peculiarly stimulating. His treatment of the cello is truthful and beautiful.

The highest art of the singer is not in vocalizing, but in interpretation; then to Madame Bloodgood is due double praise. Her voice revealed itself in a flood of power, and opened the hearts of all to the appreciation of its pleasing harmonies. "La Mort de Jeanne d'Arc" (Bemberg) gave illustration of the depth and fullness of her voice. She responded to the call with a lullaby, so sweet and low, with intonation so perfect, that all yielded to the magic influence. All the numbers were well rendered.—Times-Democrat, New Orleans, March 17.

From a social point of view, the concert given last night at the Lyceum Theatre, under the patronage of the Tennessee Club, was a brilliant one, replete with all the details which go to distinguish a very select affair. From an artistic point of view, the concert was one of the most delightfully given in Memphis for several seasons. Mr. Thrane has exercised the greatest care in the selection of his artists, and the program is arranged with the view of presenting each to the best advantage, and the result is gratifying.

The house was practically all sold. Twenty-six extra chairs had been placed in the boxes, and the lower floor was sold solidly to the first two rows. It was strictly and in the most exacting sense a social function. Nearly every woman present was in evening dress or wore a costume becoming the nature of the event. As a rule the men were also in full dress. A double row of carriages lined Second street, and the fragrance of roses and violets filled the foyer with a delicate perfume.

From the stage the house presented a striking and beautiful picture, a rare and rich blending of artistic colors, of typically handsome women contrasted against a dark background of black dress coats.

President Caldwell, of the Tennessee Club, was an active figure, and did a great deal to bring about the success of the venture. The concert was a subscription affair, and the sale of seats was confined in the main to certain spheres, musical and social.

Since Mr. Thrane began the present tour he has been the recipient of flattering tributes from both the press and the public, and his excellent organization is deserving of it in every sense. The program was diversified, and was a composite arrangement of classical selections and ballad music. Mlle. Alice Verlet was featured as the star, and had been heralded in advance on the French tricolor, as the late prima donna of the Opéra Comique, Paris. Without regard to her past achievements, her work last night was both pleasing and satisfactory. Stars of the lyric stage have generally but a short-lived glory. Beautiful singing voices often lose their freshness with terrible rapidity, no matter what care their possessors exercise to secure their preservation. Mlle. Verlet's voice is one of those exquisitely trained and preserved organs that has given sweet defiance to the commands of time, and though worn at the edges, has a long period of usefulness before it. Her lower notes are well throated, and are full of warm, sensuous color, while the upper register is far reaching, elastic and pleasantly clear. Her rendition of the polonaise from "Mignon" was executed with the greatest skill, and was received with much applause. She also sang "Les Filles de Cadix," a Spanish bolero, with fine

effect, bringing out the passionate Spanish music gracefully and with requisite force.

Mrs. Katherine Bloodgood, a pleasing contralto, who has appeared here before, received a signal reception on her first appearance last night. She has a charming voice, and knows how to use it. In her first selection, the death song of "Joan of Arc," she did not realize expectations, the music being cast a little high for her voice. She redeemed herself later on in the rendition of Nevin's nocturne and an exquisite bit of melody by Rogers, entitled "At Parting."

Perhaps the most genuinely enjoyable part of the program was that furnished by Mr. Gamble, a basso who holds a position of much esteem on the concert stage. Mr. Gamble has a voice adapted principally to ballad work, but tender in its quality and rich in volume. His fine rendition of "The Bandolero" won him spontaneous applause, which was frequently repeated during the evening. He sang with fine effect, and each note was clearly enunciated.

Mr. Thrane was also he recipient of much appreciative applause, his performance on the cello being a revelation. Those who watched the agility of his fingering and the graceful rapidity and deftness of touch were much impressed. His conception of certain favorite selections was of the same artistic excellence as his execution of them.

The entire performance was appreciated. It was of a high order and will be recorded as one of the very enjoyable events of the present season.—Commercial Appeal, Memphis, March 12.

Olean School (J. de Ziellinski).

Tuesday evening, March 22, the students of the school united in giving a musical evening, in a program consisting of solos and ensemble numbers, of the best modern composers of all nationalities. Those who participated were the Misses Margaret DeLane Griffin, Ida Chapman, Iva Fox, Nina Jones, Florence Hutchings, Stella Mathis, Maud Starks, Ada Simpson, Adella C. Case, Phalla Gossett, Nellie Price, Miss Pindar, Eva Marcus and Albert Jones. The school, which is a very busy one, is doing splendid work for the cause of good music. J. de Ziellinski is director of piano, voice, &c., Miss Frances J. Hearons of violin, and Miss L. E. Bascom of harmony.

Sousa's Patriotic Spectacle.

John Philip Sousa has arranged to present a brilliant musical and patriotic spectacle. He calls it "The Trooping of the Colors," and the presentation will enlist the services of several hundred people, including Sousa's Band of sixty musicians, a large chorus, drum and fife corps, bagpipers, Tyrolean singers, standard bearers, &c.

In "The Trooping of the Colors" the national airs of England, France and all other friendly nations will be sung by the several soloists accompanying the organization, together with a large chorus. The spectacle will give in effect a musical history of the United States, in which the Revolutionary War will be represented by "Yankee Doodle," played by the Continental drummers and fifers, while "The Star Spangled Banner" will be the reminder of the War of 1812 and the bombardment of Fort Henry.

In each city in which "The Trooping of the Colors" will be presented a large local chorus will be secured under the direction of the principal musician of that particular community and crack military companies. Mr. Sousa is having a large number of elaborate costumes made for the production. Miss Marcella Powell has been engaged as the soprano soloist, and the Graus Tyrolean Trio and a number of Scottish bagpipers are already under contract. This festival tour of Sousa and his band will begin April 13 and 14 at Pittsburg, Pa., where "The Trooping of the Colors" will be given its first performances in Carnegie Music Hall.

Other dates have been booked at Cincinnati, Toledo, Dayton, Columbia, Cleveland, Buffalo, Rochester, Baltimore, Washington, Philadelphia and Boston. The tour will conclude with five performances of the spectacle in New York city, and after a week's rest Sousa and his band will sail for Europe.

Mrs. Knapp's Musicales.

THE usual fortnightly musicale at Mrs. Joseph F.

Knapp's, Hotel Savoy, last Tuesday evening, under Francis Fischer Powers' direction, added another leaf to the wreath of laurels of that fine fellow. The program:

Immer Bei Dir.....Raff
L'Esclave.....Lalo
Miss Genevieve Brady.

Herbstgefühl.....Nevin
Old Heidelberg.....Jensen
Herbert Miller.

Murmuring Zephyrs.....Jensen
Romance from E minor concerto.....Chopin
(Organ accompaniment by Mr. Grant.)
Harry Arnold.

Die Lorelei.....Liszt
Die Thraene (organ accompaniment).....Stigelli
Francis Fischer Powers.

Preisleid (Die Meistersinger).....Wagner-Wilhelmj
Eugene Nowland.

Ich Liebe Dich.....Grieg
Du Bist Wie eine Blume.....Chadwick
Frühlingsnacht.....Schumann
Miss Katherine Monteith Wheeler.

The Bird and the Rose.....Horrocks
Myself When Young (In a Persian Garden).....Lehmann
Percy Rector Stephens.

Ave Maria.....Bach-Gounod
(For voice, violin, piano and organ.)
Miss Brady.

The Pine and Palm.....Mary Knight Wood
Miss Wheeler and Mr. Powers.

Agnus Dei.....Bizet
Mr. Powers, Mr. Nowland (violin), Mr. Kinney
(piano), Mr. Arnold (organ).

The handsome music-room (the former so-called "small ballroom") of the hotel, with its fine pipe organ and beautiful white and gold decorations, was filled with interested listeners.

Miss Wheeler, a pretty girl of much style and a frank air which was refreshing, sang her three German songs with much fervor; a fine voice.

Miss Brady was a vision of youthful beauty; she, too, captured all hearts both by her sympathetic personality and sweet voice. Both are pupils of Mr. Powers.

Young Nowland played mighty well the two obligati sans notes, and young Stephens and Mr. Miller again proved themselves worthy pupils of a Powers. Mr. Arnold also contributed piano numbers.

As to the one who arranged all this, responsible for its artistic side—Mr. Powers—he was in splendid voice, and sang the "Lorelei" with beautiful tone quality; in the closing number of the program his voice rose with ease above the combined fortissimo of a three-manual organ, grand piano and violin, reaching a mighty climax. Later, Miss Grace Preston's gorgeous contralto tones were heard, Mr. Jardine also playing the organ. Mr. Horace K. Kinney did all of the hard work of the evening as accompanist. Toward midnight, after singing "America" and the "Star Spangled Banner," the guests dispersed.

Miss Florence Traub.

Miss Florence Traub, the talented young pianist of the Virgil Piano School, will give a recital in Carnegie Lyceum, March 30, at 8:15 P. M. An exceedingly interesting program is announced. Complimentary tickets can be had by addressing the Virgil Piano School, 29 West Fifteenth street, New York.

Carl Bernhard's Engagements.

Carl Bernhard sang on Sunday, the 20th, with Innes' Band, and scored a great success, giving as encore "Two Grenadiers."

His future dates are: April 1, Carnegie Hall; April 10, Lakewood, N. J.; April 14, Chickering Hall; April 21, Carnegie Chamber Music Hall (own recital); April 24, Hoboken; May 24, Paterson, N. J. ("Elijah").

WILLIAM ARMSTRONG, LECTURES, 1897-98:

"Unpublished Interviews with Great Musicians."
"Impressions of Contemporary Music and Musicians in England."
Limited engagements in America until May, when return London dates will be filled. Address
FRED PELHAM, Manager Central Lyceum Bureau.
Inter-Ocean Building, CHICAGO.

INEZ GRENELLI, SOPRANO.

For terms, dates, &c., address direct
209 West 80th Street, New York.

HOWARD FORRER PEIRCE, PIANIST.

135 East 56th Street,
New York.

FEILDING ROSELLE

DRAMATIC CONTRALTO.

Oratorio, Festivals, Concerts, Recitals.

Address care Musical Courier, New York.

ALEXANDER SILOTI,

Liszt's Favorite Pupil.

In America, January until April.

Address THE WOLFSOHN MUSICAL BUREAU,

131 East 17th Street, New York.

LEWIS W. Oratorio, Concerts and Song Recitals.

ARMSTRONG,

Teacher of the Art of Singing.

57 East 129th Street, New York.

BARONESS DE PACKH,

Dramatic Mezzo-Soprano.

A limited number of pupils received for VOICE CULTURE and DRAMATIC TUITION.

MAURICE GOULD,

Formerly Assistant of ANTON SERL.
Coaching for Opera, Concerto, Oratorio, Wagner music a specialty.

JOINT STUDIO:

174 East 73rd Street,
NEW YORK.



THE THIRD HOFMANN RECITAL.

ANOTHER packed house faced Josef Hofmann last Thursday afternoon at Carnegie Hall. He played a singularly selected program. Here it is:

Variations (D minor).....	Händel
Sonate (B flat minor).....	Chopin
Etude.....	Scriabine
Prelude.....	Scriabine
Etude.....	Scriabine
Variations, op. 88.....	Rubinstein
Alceste.....	Gluck-Saint-Saëns
Bolero.....	Hofmann
Intermezzo.....	Hofmann
Zigeunerweisen.....	Tausig

There was much that was novel in the above scheme, and its exposition gave one a thrilling sense of the mastery of this lad, a dominating, intellectual mastery in which details, mechanical and musical, were subordinated to a large, generous conception that never for a moment gave too much on the purely emotional. There are times when Hofmann surprises you with the pure objectivity of his play. Then he recalls d'Albert, but a d'Albert with more humanity, with more simplicity and less scholasticism. For instance, nothing could excel the poise of the Händel variations, which are really too archaic for the concert room. The coloring was correct, and there was no suspicion of the thundering virtuosity which later appeared in the Rubinstein number. These variations of Rubinstein, seldom played, are not great in the Brahmsian sense. They are mostly of a bravura character and seemed as if thrown off by the Russian master in a moment of technical exuberance. The march-like theme does not count for much, but presently it is lost in the florid maze of technical experimentings, and it must be confessed for the most part barren of musical imagination. The variation in E flat is an exception. But how the young man played them! The endurance displayed was just short of the miraculous. He gave with exceeding delicacy and daintiness of touch the "Alceste" variations—another of Saint-Saëns' ground and lofty tumblings devoid of musical interest—and startled us with the pace of the Tausig gypsy dances, the dances that were so carefully played by Siloti some weeks ago.

As a matter of fact there were too many variations for one afternoon, and we looked in vain for the name of Brahms—Brahms, the king of variationists. Of the two original compositions the Intermezzo is the more musical, the Bolero very brilliant. It is more Slavic than Iberian, and is sure to become popular. The Scriabine numbers proved interesting, especially the study in the unusually named key of D sharp minor. Of the sonata one may praise the breadth, the surety of technics, the finish, but hardly the spirit, which was too realistic for Chopin. The march—sadly banal—was dramatic rather than pathetic, and the finale, closely modeled after Rubinstein, was not notable for clarity. The pedaling, too, must be criticised. The scherzo was taken at a deliberate and, we contend, a correct pace. The trio was not poetic, nor was it sensuous

in color. Chopin does not seem to interest the young lion, and this is as it should be. The message of the Polish composer will reach him later, and then—let other pianists make way.

Mrs. Parker's Musicales.

AMONG the many distinguished artists who sang at the delightful musicale given by Mrs. Samuel Weber-Parker was Madame Giulia Valda, who was in splendid voice. The artist sang the "Ave Maria" from "Cavalleria Rusticana," with violin obligato; also the "Slumber Song," by the late Edward Irving Darling; the duo, "Sweet Tears," from "Sapho," assisted by Baroness Von Rhynus, and several English and French songs. It is unnecessary to state that Madame Valda was a pupil of the Italian maestro Francesco Lamperti. She is a soprano of the widest range.

Francis Walker, a famous baritone, gave selections from popular German composers. H. K. Krouse, who was the musical director, as well as piano soloist, gave selections from Wagner and his own compositions. Sig. Ricci, pianist, played the Tarantelle and other pieces with his usual elegance and magical skill. Miss Augusta Glose, pianist, played a march and waltz by Miss Lavinia Dempsey, Queen of Holland Dames. Miss Bessie O'Byrne, a leading actress of the English and American stage, recited the pathetic story of the "Shamrock," by Fitz-James O'Brien, a young Irish poet, who was killed in our civil war; also two poems by Ella Wheeler Wilcox, "Laugh and the World Laughs" and "The Two Loves."

The hostess, Mrs. Samuel Weber-Parker, is a beautiful Englishwoman, who came to this country a bride about a year ago, and has become very popular. Among the guests were Mrs. John Quincy Adams, Mrs. Flora Adams Darling, Miss Lavinia Dempsey, Queen of Holland Dames; Mrs. Frank Leslie, escorted by Chico, a Yorkshire terrier, the smallest dog in the world; Mrs. Adolph Glose, Mr. Youngling, Paul Baron Zglinitzki, of the Prussian army, Mrs. Herbert Barber, Mrs. Abraham Lincoln Erlanger, Mrs. Daisy T. Marshall, Madame Beatrice de Thiers, Madame Cappiani, Mrs. Constance M. Barber, and many others.

Harold Elgas.

The well-known boy soprano, Harold Elgas, returned on Friday from a most successful concert tour in Connecticut and Massachusetts. His voice is gaining in richness and power under the excellent training of his teacher, Frank G. Dossert, and his singing proves him the possessor of a rarely musical temperament. He has been engaged for five concerts in Maine during April and will be heard in several large concerts in this city in the near future.

Pupils of de Vries.

Chevalier Maurice de Vries, who will be well remembered as one of the principal artists of the Abbey-Grau Opera Company, at the Metropolitan, last winter, has recently introduced several of his pupils to the audiences at Innes' Sunday night concerts at the Manhattan Theatre. The success attending these débuts has been such as to elicit universal comment among musicians.

Chevalier de Vries' studios in Carnegie Hall are just now the Mecca for not only youthful aspirants, but also of many mature artists desirous of reading up in the old "traditions" of grand opera. The Chevalier is a great champion of the claim that this country offers to the musical student all and more than they can secure at cost of time, money and convenience involved in a sojourn in Europe, and judging from the magnificent showing made by those who have been under his care the claim appears to be possessed of a new vigor.

M. T. N. A.

GREAT PROGRESS.

THE public press and the musical profession express similar opinions in speaking of the Music Teachers' National Association convention held in New York last year. If there were adverse criticisms they were because of excess of attractions rather than because of any failure to fulfill what was promised in the announcements, or because of the general inadaptability of the place of meeting for exhibitions of an artistic character. Its promoters were alive to the needs of the musical profession, and met those needs fully. The subjects exciting the greatest interest and widest comment dealt with the features of musical work which presented the greatest need for deliberation. Generalism, criticism in general, and systems in vogue which were retarding rather than advancing the progress of the art, were discussed by able men with eminent fairness, and the fruit of these discussions is already evident in various fields or specialties.

The work for the approaching June convention is already outlined, and is to be a more extended development of the features which excited the widest interest last year, or were most closely identified with the musical profession. Primarily the committee has corrected the error in place of meeting, and selected for the home of the coming convention the grand auditorium of the Waldorf-Astoria Hotel, which, together with the beautiful parlors, Colonial room, conservatory and committee rooms, affords the association a most ideal rendezvous. W. J. Henderson recently said of this auditorium: "The acoustics of the new hall are not excelled by those of any music room in which I have ever been."

The most satisfactory evidence of the keen interest in the association's affairs which was awakened last year is being presented by the membership throughout the country, many of whom have written, renewing their membership, and making inquiries about the forthcoming meeting.

President H. W. Greene was a far-seeing man last year in carrying his objection to having the most important meeting in the history of the association—practically the test of the delegate system which was inaugurated by the new constitution—removed from New York. Both the executive and program committees are composed of men of local prominence, qualified by experience in executive and program work to carry out his plans to perfection. Nothing is more certain than that the convention of 1898 is to mark an era in the history of concerted activity on the part of the musical profession.

President Greene says he is willing to stand by the verdict of the profession on the necessity for and usefulness of the Music Teachers' National Association, based upon the showing of this year's meeting. Among the promising indications may be quoted the spirit shown by the Western contingent in taking up the work this year. The vice-presidents of the Western and Southern States have gladly consented to continue in office, and are showing great enthusiasm in securing large additions to the membership. A committee of some of the most eminent women in the East has already been formed and is acting in conjunction with the executive and program committees.

The 1897 year book just being completed by the Blumenberg Press is a publication containing nearly 300 pages, and is the most complete report which has been compiled. It is a model of workmanship and contains much valuable thought and data concerning musical activity and education.

All communications concerning association work and progress should be addressed to H. W. Greene, president, 487 Fifth avenue, or to Jas. P. Keough, secretary, 13 East Fourteenth street, New York City.



CHARLES MEEHAN,

Soprano Soloist St. George's Church.
Returned from Europe.

Concerts at Paris,
London, Berlin, Munich, Lisbon.

128 East 26th Street, New York.

THE NEW YORK
CHAMBER MUSIC CLUB.

Aug. Spanuth, Piano; Ludwig Marum, Violin;
ANTON HEGNER, VIOLONCELLO.

FOR TERMS ADDRESS

AUG. SPANUTH, 138 FIFTH AVE., NEW YORK.



MINNIE METHOT,

...Soprano.

Two seasons with Reményi.
One season with Camilla Urso.
One season with Chicago Marine Band.

Address:

233 West 92nd St., New York.

Thomas
and
Fellows

CHOIR AGENCY

501-502
CARNEGIE HALL

THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

19 Union Square, New York.

TELEPHONE: { 2437 18th.
2438 18th.

Cable Address, "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 943.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF.

THE BERLIN, GERMANY, Branch Office of *The Musical Courier*, Linkstrasse 17, W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 89, W.

THE LONDON, ENGLAND, Branch Office of *The Musical Courier*, 21 Princes Street, Cavendish Square, Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.

PARIS, FRANCE, *The Musical Courier*, 107 Avenue Henri Martin, is in charge of Fannie Edgar Thomas.

Single copies for sale at Brentano's, 37 Avenue de l'Opéra; 37 Rue Marbeuf; Galignani Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysées.

THE VIENNA OFFICE of *The Musical Courier*, IV, Pöschelgasse, III. Stock, Thier 84, is in charge of Emmeline Potter-Frissell.

All advertising business in Germany and Austria-Hungary must be done through our Berlin Branch Office, W. Linkstrasse 17, or through our Leipzig business office, Hainstrasse 31, Treppe C III.

THE LEIPZIG, GERMANY, Branch Office of *The Musical Courier*, Markt 3 II., is in charge of Mr. Oscar Neumann.

MEXICO: The City of Mexico office of *The Musical Courier* is at Calle de Ortega, 28, in charge of Isidor W. Teschner.

CHICAGO OFFICE of *The Musical Courier* is at 224 Wabash Avenue.

BOSTON OFFICE of *The Musical Courier* is at 25 Huntington Avenue.

MILWAUKEE OFFICE of *The Musical Courier* is at 817 Newhall Street.

BROOKLYN OFFICE of *The Musical Courier* is at the Hotel St. George.

LONDON: Single copies, Principal London Publishers.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse 12.

Subscription (including postage), invariably in advance: Yearly, \$4.00; Foreign, \$5.00; Single copies, Ten Cents.

SPENCER T. DRIGGS - - - BUSINESS MANAGER.

RATES FOR ADVERTISING.

PER INCH ON ADVERTISING PAGES.

Three Months.....\$25.00 Nine Months.....\$75.00
Six Months.....\$50.00 Twelve Months.....\$100.00

ON READING PAGES.

One inch, 3 months.....\$75.00
One inch, 6 months.....\$125.00
One inch, 1 year.....\$200.00

Special rates for preferred positions.
One page, one insertion.....\$300.00
One-half page, one insertion.....\$150.00
One column.....\$100.00

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to THE MUSICAL COURIER COMPANY.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER TRADE EXTRA.

Published Every Saturday during the Year.

GREATEST ADVERTISING MEDIUM FOR ALL

MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.

For particulars apply to "Trade Department," MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 30, 1898.

The London *MUSICAL COURIER* is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of *THE MUSICAL COURIER*, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or

THE MUSICAL COURIER COMPANY,

19 Union Square,
New York City.

DEMAND THE VOUCHER.

WHEN artists or aspirants are told by managers that the money they paid to the latter has been expended for advertising in this paper they should always demand the exhibition of the voucher, for on each and every occasion when money is paid the manager receives his specified receipt as evidence of payment. If a manager refuses to show such receipt the advertised subject will please call at this office.

There are instances—and we regret to say too many—when managers have taken money from artists and aspirants and advertised them in these columns, but never paid this paper for the advertising—at least not up to date. In justice to this institution this statement must now be made, for too many artists and musical people are under the impression that the money they paid to managers has been paid to this paper, when in the great majority of cases the paper has not been paid at all.

In every case when the paper has been paid the manager has had his voucher in return specifying the payment.

WE bid Raoul Pugno, who sails for France to-day, au revoir with the hope that his return to this country will not be deferred too long. Pugno is one of those artistic temperaments that give joy and pleasure to a musical audience beyond the mere excitement that great technic evokes. His playing of the Grieg and the Saint-Saëns C minor concertos will not be forgotten very soon.

THE piano playing of Georg Liebling, the piano virtuoso now in England, is attracting such attention that the musical world here is becoming more and more interested in the nature and character of that pianist's work and tendency. No doubt we shall soon have the gratification of hearing this new candidate for pianistic honors, for he will certainly visit America.

WE hear that when Mr. Seidl goes abroad this season he will secure the services of a concertmaster and a 'cellist for the permanent orchestra. Why not get some new brass, new wood, new strings, new everything, and also see that the imported players—for whom New York will be made as hot as hell by the M. M. P. U.—bring new instruments. Those used by the Philharmonic and Seidl orchestras are for the most part of inferior quality.

THE fact that William H. Sherwood plays next Thursday evening in Brooklyn recalls to us that this American, the dean of American pianists, although a young man, has, by the sheer force of his talent and his perseverance, reached a position in the world of music that is not only enviable, but thoroughly well deserved. Sherwood is a pianist of wide culture. His programs range from the most remote period of piano literature to the newest of American composers. He has been a warm propagandist of American piano music, and his program for next Thursday at the Brooklyn Institute contains the names of Dayas and Huss. The catholicity of the man, his broad, generous culture and his wonderfully specialized gift of piano playing are all characteristically Sherwood. He plays the piano in an original way and his expositions are original. Thus it is that he has a large following all over the country, and especially at his summer school at Chautauqua. Mr. Sherwood goes to this pretty spot every season, and his presence is looked for and welcomed by an annually increasing band of faithful disciples. He is a great teacher.

HAVE you noticed that the staunch upholders of the permanent orchestra scheme are nearly all devotees of the music drama? For them the annexation by Grau of the mythical band is just the thing, for it is Wagner, and not the classics, that they are after. Hence the indifference to arguments; hence the absolute disregard for the artistic welfare of the works of Bach, Beethoven and Brahms. It is an operatic, not a concert orchestra that these persons are looking for, and they will get; there is no doubt about that.

ONE reason why there is so much heat displayed by the founders of the permanent orchestra is the fact of having gone through a most trying season of alleged grand opera. Luckily it was a short one, but its horrors impelled the ladies and gentlemen who go to Gilder's to make a fight for something better next season. And Mr. Grau will have his hands full with the complaints and maneuverings of the many managers—in petticoats and otherwise—of the society. One good thing may be accomplished by the organization, and that is the barring of entrance to the city for cheap operatic concerns. If these worthy and music-loving persons accomplish so much, who shall say their work has been in vain?

THE last concert of the Boston Symphony Orchestra was a revelation of the possibilities of orchestral performance. Not alone virtuosity, but that certain something is present in the playing of this organization that for want of a better name one must call it *soul*. The Boston Symphony Orchestra has a soul, and it took it a decade to develop it. The Philharmonic Society is soulless, because its members meet to play for money, and as there is no pride, no esprit du corps, no artistic conscience, there is no musical soul. The Boston Symphony Orchestra is a unique organization, and if Mr. Higginson sees fit to give us a dozen instead of five concerts every season, New York will respond, for there is no home orchestra worthy of the name.

THE Brooklyn *Standard-Union* of March 19 publishes an extensive article by Jerome Hopkins which constitutes a denial of the statement made by Theodore Thomas that he (Thomas) had encouraged the American composer and his work. Mr. Hopkins might make better points if he would abandon the virulent spirit and produce his facts with some substantiation besides inuendo and supposition. Mr. Thomas has his immense programs to fall back upon, and no doubt he has preserved them, and to meet an issue such as Mr. Hopkins raises one must at least have as much ammunition as the side attacked possesses. We are not discussing the merits of the question raised by Mr. Hopkins, but merely his approach to it, which is devoid of that quiet deliberation constitutionally necessary for argument.

SOMETHING should be done to prevent solo organists playing mutilated versions of piano music. A genuine repertory of music written for the organ seems to be a thing of the past. Instead of Bach we get so-called arrangements of Chopin nocturnes and preludes, the life sifted out of them by the nature of the instrument; instead of Mendelssohn we are treated to some awful "orchestral" piece, and the king of instruments is prostituted by the attempts of the misguided player in his frantic attempts to imitate the orchestra. Schumann, even Liszt, are pressed into service in this mad chase for novelties. And yet the literature of true organ music is not small. Buxtehude is preferable to a Brahms transcription. And Bach, when will you ever grow tired of Bach? From Händel to

Thiele, to Guilman, there unrolls a list of noble names, a list of organ players who composed for their instruments. So let us have done with this Chopin piano music on the manuals of that mighty instrument, the organ.

WHAT has become of the American composer?

We hear him occasionally at a Manuscript Society concert, but where is he when big orchestral concerts are given? Certainly not on the program. The Philharmonic Society—mighty conservator of all that is dusty, fusty and musty—timidly places MacDowell on its programs, for MacDowell has been praised abroad. But there it stops, although it actually plucked up courage enough to allow a song by Henry Holden Huss to be given next Saturday. But that is a mere drop in the bucket, and one American composer does not make an American season. Where is the American composer in Boston, where is he in Chicago and in New York? Where, we repeat, has he hidden himself this season. Go ask the program committees and you will be answered at once. We may say no more.

THERE is no art that suffers so much from the judgment of immature scientific knowledge of its contents and false artistic conception of its purport than the art of music. There are even people who, influenced by mere impression, will solemnly discuss the differences between a Beethoven and a Wagner who could not distinguish the two if they were to hear a composition of each new to them. Music is the one art that suffers in this manner, for the same intellects, developed though they be in literature and general culture, would not dare to risk a definite expression of judgment on a painting, a piece of sculpture or a work of architecture. For instance, if they knew that they were not acquainted with the various orders of architecture they would realize the danger of expressed opinion and the liability of error; but, although they are unable to distinguish any of the many musical forms and cannot define the technical differences in the system of construction of the varieties of musical forms, they will nevertheless criticise music or discuss the advantages or discrepancies of the masters. Music must bring about a disorganization of cerebral tissue in otherwise healthy organisms. This is the only explanation or an anomalous mental condition particularly affecting people of more than average intelligence.

The sale of the Tremont Theatre in Boston by the Abbey, Schoeffel & Grau Company, Limited, will result in the dissolution of the company at an early date, for the disposition of the theatre, which was practically the only asset of the company, was virtually all that remained for it to do. The sum raised will pay the indebtedness of the company, and it is said that \$35,000 may be distributed among the stockholders, who are the creditors of the old firm of Abbey, Schoeffel & Grau. When it is understood that some of the creditors hold stock amounting to more than \$50,000, it will be seen how little of the original indebtedness is likely to be settled. The \$30,000 raised last year to carry on the opera company's tour after the disastrous Chicago season was one of the company's chief debts. Its liabilities were incurred during the last season of opera given under its management. For the future it is the Maurice Grau Opera Company that will conduct the opera, and beyond the presence of Mr. Grau in both concerns there is little or no connection between them. The most significant feature of the dissolution of the company is that it promises to remove finally the name of Henry F. Abbey from all connection with the American theatre in any way. It survived only by means of this company, and when that goes there will be nothing left to remind people of his career. Lester Wallack, who closed his life in adversity, has left a memorial behind him in the form of the theatre that bears his name; but Mr. Abbey, who in his day controlled larger interests than other theatrical managers, left behind him when he died only \$200 and vast business debts. It was only four years ago that Mr. Abbey was engaged in enterprises as large as any in the field of amusements.

MR SCHOEFFEL was driven out of the combination, and Mr. Abbey, the soul of the enterprise, died a pauper, but Mr. Grau stands at the head of the new opera venture, and has just devoured the whole Permanent Orchestra.

The failure of the opera company last year was

due to excessive, criminal salary prices paid to foreigners who gave to certain parties associated with the opera enormous commissions, and it was through and by means of these commissions that the salary deals were effected. A singer who would be pleased to come to this country at a salary of \$500 a week was told to make his gauge \$1,000, take \$600 for himself or herself and divide the other \$400 among the commission thieves who engineered the corrupt job.

This is one of the features of the opera system in the United States under foreign manipulation which this paper proposes to explain to the people later on. There are also special contracts with opera singers binding them to give to these managerial commission brokers one half of all their concert receipts. The American concert singers are driven from the concert stage—their only means of existence, for they cannot get into the opera—and the foreigners, already in receipt of large salaries, are farmed out to concerts, oratorios, festivals, and of the sums they receive one-half goes into the pockets of the opera managers and commission brokers. This system of swindling the American people, swindling even the foreign singers, swindling the American artists out of their legitimate careers and incomes, must be stopped before this operatic corruption scheme in New York can be ended.

The whole scheme is a representative pest-house of fraud, corruption, intrigue and swindle, and just as sure as all such affairs sooner or later come to the surface will the operatic fraud be brought to light. There is no power on earth that can stop the exposé of this operatic fraud committed on Americans by a clique of foreign adventurers. It infects and infests our whole musical life, which can never prosper or reach a healthy growth while this pestilence of fraud is permitted to exist here.

HERE'S A STATE OF THINGS.

Editors The Musical Courier:

BOSTON, March 25, 1908.

In "Boston in Detail" this week there occurs a paragraph regarding a charity concert to be given in aid of the Elizabeth Peabody Home. The soloists who have been engaged, or rather who are to appear, are flatteringly said to have been chosen by Mrs. Beach for their especial adaptability to her works.

Mrs. Beach, who is a local composer, is, through the dispensation of Providence, not obliged to play to earn her daily bread and only plays in public for "charity." So far, so good; but at this particular "charity" concert only compositions by Mrs. Beach are to be given, which at once resolves this special "charity" into an advertisement for Mrs. Beach, Boston composer.

In order to give these compositions effectively a number of young women who are using their talent of singing as a means of gaining a livelihood have been invited to render the said compositions. These young women have given an evening out of each week for the past three months to rehearsing these compositions. They are also, at the invitation of Mrs. Beach, to appear for the Elizabeth Peabody Home "charity," and incidentally "boom" her music, out of which she undoubtedly realizes a certain royalty from her publishers.

Now as THE MUSICAL COURIER is agitating the subject of artists appearing at concerts without being paid for their services, it seems a good thing to let you know how it is in Boston. Your correspondent here ought to find out all the professional people who sing or play gratuitously and simply ignore their names in her weekly letters.

Why should these young women not be paid for their work? They have devoted time, strength, money, hard work to put themselves into a position where they have "especial adaptability" for anybody's compositions. If a composer wishes to appear for "charity" why not make it a personal matter by paying for the services of those who do the work? Does Mrs. Beach forget that when she was a girl struggling to get a musical education she was paid for her public appearances? Would she ask a stenographer, a typewriter, a lawyer, a bootblack, an engineer on a steamer, to give her an evening a week of their time for three months and then expect them to give her still one evening more? Would she expect an architect to give her the plans for a house, either in city or country, devoting that amount of time to having the plans perfect in detail? If a physician, grown rich through his profession,

performs an operation for "charity," does he ask his brother physicians who are still in the struggle for daily bread to assist him?

Oh, Charity, how many wrongs are committed in thy name!

Yours very truly,

C. C.

AS long as the custom among musicians prevails so long will others take advantage of it to ask musicians to sing and to play for nothing. It does not prevail among painters, and hence you must pay for your portrait; it does not prevail among lawyers or architects or physicians or professors at colleges or lecturers or authors or reporters or composers or statesmen or diplomats. These people are all ordinary and common enough to "charge" for their services, and so do foreign singers or players; but our native players, and particularly our native singers, will give their time, their services and their voices for nothing, and hence they cannot make an income. They are all killing the goose, &c. Next season no attention will be paid to the work of any musicians who sing or play for nothing, so far as this paper goes.

NO MORE FAUST.

THE New York Herald, with its enormous capacity for securing unimportant news, printed last week the astounding information that Jean de Reszké has declared his intention of forever abandoning the roles of Romeo and Faust. This is important, if true. The advertising agent of Eames seems to doubt the story, and incidentally smuggled in some information about his star.

We see no reason to doubt the story. De Reszké has often cried aloud at the banality of the two roles, and whatever may be said of him in other respects, his musical taste is excellent. But will he not bring into the Wagner music drama the very detestable element abhorred of Wagner—the star system? Will not de Reszké be but a thinly disguised Romeo and Faust when he essays Siegfried and Tannhäuser—for he intends playing the lover of Venus next season? Can the operatic leopard change his spots so easily?

We believe not. The regeneration will have to be radical; it must come from within. And then Mr. Grau, with that fine lack of judgment; Mr. Grau, with his Paris opera bouffe ideals, intends reviving "Il Trovatore" and "William Tell." Now, we vastly prefer Romeo and Faust. Verdi's early and popular opera is stale, and for de Reszké at his time of life and at the apex of his career to play such a part as Manrico is nothing short of silliness. "Tell," too, is an antiquated work, and was a failure here when last played with Theodor Reichmann in the titular role. No, no, this new move will never do. No more Faust, no more Romeo, if you please, Mr. de Reszké, but Manrico, especially after Siegfried, will be too much for New York.

OPERATIC AND CONCERT ORCHESTRAS.

WE do not agree with Mr. Seidl in his openly expressed sentiments on the subject of operatic orchestras being converted into good concert orchestras. To be sure the great conductor adduced the fact that the Dresden and Vienna orchestras played at both concert and opera. But what a difference in the organization of these orchestras! There are two sets of players, and so the same men seldom play more than twice a week, and then concert and opera are alternated, so there is little danger of the fatal rub of habits. But Vienna has another big and important orchestra besides the one at the opera, and then there is besides the organization conducted by Gericke. In Berlin the Philharmonic Society never plays at the opera, neither does the Gewandhaus Orchestra of Leipzig. In Paris all the important orchestras, such as the Colonne and the Lamoureux, are separate organizations, and in London Mr. Woods' orchestra and

the Philharmonic never play at the opera. There has never been a success made of a blending of two widely dissimilar orchestras, for even in Dresden and Vienna the number of men is great, and the orchestras are thus practically divided.

In New York the attempt is doomed from the start. When can concerts be given, if on Monday, Wednesday, Friday nights and Saturday matinee operas are to be played? Tuesdays, Thursdays and Sundays will be devoted to operatic rehearsals, and with all the ensuing fatigue, what chance will there be for brilliant concert performances? Nothing is so exhausting as operatic performances, for the band plays for nearly four hours. Imagine these fagged out men playing Liszt, Berlioz, Beethoven and Brahms on the concert platform. You can't. Sunday night the permanent Grau annex will play in concert, and that will be about the limit of the concert giving.

GRAU'S ORCHESTRA.

ABOUT \$12,000 have been collected toward the \$25,000 to be paid annually toward the maintenance in this city of an orchestra for the benefit of Maurice Grau's operatic scheme. In this list we find the following voluntary contributions among others:

William C. Schermerhorn.....	\$1,000
Charles Ditson.....	2,000
James Speyer.....	1,000
Charles T. Barney.....	1,000
Charles H. Coster.....	500
George T. Bliss.....	1,000
Henry W. Poor.....	1,000
Gustave E. Kissel.....	500
William E. Strong.....	500
Charles Lanier.....	1,000
Mrs. Gilbert E. Jones.....	1,000
Mr. and Mrs. Henry Villard, each.....	250

The organization is called the Orchestra Society of New York, and the following are the officers and trustees: Charles T. Barney, president; Gustave E. Kissel, secretary, and William E. Strong, treasurer. Twenty-four trustees were elected, as follows: W. Bayard Cutting, Dr. Richard H. Derby, Charles Ditson, Robert W. De Forest, Charles Lanier, Charles F. McKim, Stephen H. Olin, Henry W. Poor, Whitelaw Reid, J. Hampden Robb, Albert Stettheimer, Mrs. Robert Abbe, Mrs. Arthur von Briesen, Mrs. Walston H. Brown, Mrs. Prescott Hall Butler, Mrs. Henry Clews, Mrs. William P. Douglas, Mrs. William H. Draper, Mrs. Richard Watson Gilder, Miss Louisa Morgan, Miss Purdy, Mrs. Victor Sorchan and Mrs. James Speyer.

As already outlined, the original object has been limited to an operatic orchestra under a variety of conductors, with a few concerts under Anton Seidl. Naturally Mr. Seidl, dissatisfied as he must be, with our present orchestral conditions, assumes these concerts under the old rule that half a loaf is better than none, and probably from Mr. Seidl's point of view this is correct. But he cannot call an operatic orchestra a symphony orchestra, and even if so he called it that would never make a symphony orchestra of it.

The *Telegram*, in referring to the subject, explains it in this manner:

Another meeting of the Society for the Promotion of Mr. Grau's Orchestra was held yesterday afternoon, and it was announced that \$10,500 had been subscribed toward the project. When word reaches Mr. Grau that these subscriptions really represent \$52,500, he will have to have his sleeves enlarged to accommodate his chuckles. Some of the stitching is said to have ripped because of his secret merriment the day he sailed. Each subscriber agrees to pay the amount for which he binds himself for five years, beginning May 1, 1898. More than this, the members of the society agree to pay at the call of the treasurer their pro rata share of any deficiency that may exist between the annual receipts and the expenditures of the society, in accordance with the amounts set opposite their respective names. How this will please Mr. Grau! He always did appreciate a good joke, especially one of the profitable kind. There was an election of officers, too, but, as I predicted, Dr. Depew would not consent to serve as president of an institution originally intended to benefit the public, but which has been made subservient to a private opera scheme. Dr. Depew's keen appreciation and penetration of humor is famous, but he'd rather have the joke on the other fellow. Before it is too late,

those at the head of what was intended to be a New York permanent orchestra should give notice that they are going to maintain a symphony orchestra, as was originally intended, and not an orchestra for an opera house. True, this would take \$80,000 off the subscription list as it stands to-day; but would it not be better to raise this amount by private subscription than to play second fiddle to the Boston and Chicago organizations?

The *Telegram* need not hope that any change will take place to correct the great fundamental error that has been made. In another column we explain the differences between the orchestras that play at operas and those that exercise symphonic functions purely. The two functions cannot amalgamate successfully, never did and never will. Our Philharmonic orchestra can never become artistic so long as it elects its director, for the director of an orchestra must be its militant commander, not its elected subject. Nor can a symphony orchestra ever fulfill its destiny when more than one conductor directs it, and this Grau orchestra will be directed by three or four men with antagonistic theories of all kinds on directing, interpreting, phrasing and playing. The whole scheme is really a farce, scientifically viewed.

BEETHOVEN AND WAGNER.

AFTER Beethoven on a program, what? Beethoven, one is inclined to answer. Certainly not Wagner. Why? Because—and just here we see Mr. Finck wince—because it is not fair to Wagner.

"How," you cry aloud, "not fair to the greatest dramatic composer of his age?" Just so, and it is for that same dramatic spirit that Wagner does not shine to such advantage as Beethoven on the concert stage. The music of Wagner needs dramatic accessories. It is largely a music of externalization, while Beethoven's is a profound symphonic nature, and after his symphony, with its introspective imaginings, its passionate spiritual yearnings, its voicing of the noblest philosophy, even Wagner, with all his brilliancy and audacious dramatic characterization, is apt to ring less sincere. In a word, one man is for the stage, even his music makes for pictorial effects; the other and greater mind writes for the inner eye, for the dim chambers of the soul. That is why the symphonist shines with a steadier, a truer lustre in the concert room than the dramatist.

All these attempts to drag music from its proper environments are doomed to failure. The dapper little man who is the superintendent of music of our public schools tries several times a year to get his chorus to sing the deeply religious music of Palestrina, Orlando di Lasso and other masters of the mode ecclesiastical. But such music must be chanted by believers and under the groined arches of some mighty mediæval cathedral, not at Carnegie Hall, and by amiable ladies and gentlemen in evening dress. By the same token, Wagner on the concert platform is out of his element. In the world of symphony Beethoven is lord of all, and from him the modern music makers derive, Wagner most of all.

A BOSTON SYMPHONY SUGGESTION.

NEW YORK could, next season, inaugurate a really high-class series of symphony concerts by arranging more frequent visits of the Boston Symphony Orchestra, which this season gave us five delightful concerts unsurpassed in all that is required from an orchestra—tone quality, ensemble, technical perfection, program building, interpretation and style. Mr. Paur and his orchestral organization were the choicest musical morsel New York has had during the period of his concerts.

The five concerts constituted part of a tour embracing one concert in Washington, one in Baltimore, one in Philadelphia, one in New York and two in Brooklyn each, and they occurred at the

Metropolitan Opera House on five Thursday nights.

We suggest that seven additional concerts be interspersed, to be given on seven Tuesday nights, making twelve Boston Symphony concerts, and for these additional seven no tours need be made unless the orchestra were to play on Monday nights either at Worcester or Springfield en route to this city, and in both of these cities a subscription guarantee could readily be raised. One of these cities could take four of these Monday nights, the other three, and the orchestra would arrive here during Tuesdays, play on Tuesday nights and return to Boston on the midnight train.

Mr. Higginson is the man to give to New York a permanent orchestra without interfering with the five tours or with the Boston series. If the Metropolitan Opera House could not be had from Mr. Grau for these seven additional concerts, Carnegie Hall could be taken, not only for the seven, but for the whole twelve symphony concerts. That would be a solution of the permanent orchestra scheme, no matter who would be the conductor of the Boston Symphony Orchestra. What we need here is the permanent orchestra, and twelve concerts from November to April would be sufficient.

Organ Recital at Reading.

The eleventh in the series of free organ recitals which is being given by Edgar L. Fulmer, in Reading, Pa., took place on the evening of March 14. Master Clarence Shaeber, soprano, and Master Allen Hawman, contralto, assisting.

The "Funeral March and Hymn of the Seraphs," by Guilmant, was the most elaborate number on the program and it was delivered in a noble and majestic manner, according to those who were present. Mr. Fulmer's pedal technic is always a matter of commendation, and was especially noticed in Bach's Toccata in F.

Henry G. Hanchett.

Dr. Henry G. Hanchett's recitals have been put on the free course (as he wished from the start) at the Brooklyn Institute, and at the one given on the evening of March 22 a large audience was assembled. Dr. Hanchett has given over fifty recitals and readings the past season, and has fifteen dates yet to fill, besides four or five others not yet definitely determined. This summer he will direct musical work of every description—teaching, recitals, lectures, Sunday services and even practice (with all needed assistance)—at the Southern Chautauqua, known as the Mont-eagle Assembly, the grounds being on the Cumberland Mountains near Chattanooga, Tenn.

Young People's Concert.

The first of two young people's concerts was given at the Lyceum Theatre, last Friday afternoon. The orchestra—a small one—was directed by Sam Franko. The theatre was well filled by an audience which listened with evident appreciation to a program composed of Beethoven's "Prometheus" overture, two movements of Haydn's "Surprise" symphony, the scherzo from Mendelssohn's "Midsummer Night's Dream" music, the familiar air from Bach's D minor suite, Boccherini's equally familiar minuet, Gounod's "Funeral March of a Marionette," and Strauss' waltz, "Stories from the Vienna Woods." Miss Anderson sang three songs by Schumann, Franz and Schubert. Mr. Franko conducted with skill and authority.

Two Young Philadelphia Musicians.

Probably no city in this country has sent forth a greater number of musicians than Philadelphia. Among these are Theodore Thomas, Max Bendix, David Bispham and many others. Fortunately, however, there are many still there who will make their way in the world as those who have gone before them. Among these are a young violinist, David Nowinski, and Erwin Gastel, 'cellist, son of the eminent singing teacher, Emil Gastel. Nowinski is a Russian, but came to America when a young child. His great talent interested many musicians, among them Martinus Van Gelder.

Mr. Van Gelder taught young Nowinski for many years, and to him is due much of the credit of this young artist's work. For the past year Gustav Hillé has been his teacher, and his work so well begun by Van Gelder is being perfected by Hillé. Young Gastel was a pupil years ago of Anton Hennig, but completed his studies with Grützacher in Dresden. His tone and artistic interpretation all bespeak a great future for him.



THE PRISONER.

Backward the prison door is flung,
Without the young wife stands;
While to herself she murmurs with bright eyes,
And over-eager hands.

They brought the young man out to her,
That was so strong erewhile;
Slowly he ventured up to her strange arms
With unrecalling smile.

O like a mother she must lead
His slow and wandering pace;
He stammers to her like a little child,
And wonders in her face.

O like a daughter must she live,
And no wife to him now;
Only remain beside those ailing limbs,
And soothe that aged brow.

"Husband," she said, "I had rather closed
Those wild eyes on the bier,
Rather have kissed those lips when they were cold,
Than see them smile so drear!"

—Stephen Phillips.

THE playing of the Boston Symphony Orchestra last Thursday partook of the marvelous. I by no means care for all of Mr. Paur's Wagner, nor were his tempi conventional, but his reading of the Ninth Symphony after Mr. Thomas' was electrical. The composition, which showed contour, only, in fact, its profile, when Theodore of the classic back conducted, became a thing of color, of life, when the Boston boys got to work. I owe this to Mr. Paur, for I have made fun of him many times, and I still maintain that he is the most ungraceful conductor alive. But he did put all that was in him into the music.

* * *

I met two founders of the new permanent operatic annex in the lobby, and I mildly ventured the opinion that the Boston band could play when warmed up.

"Yes; but only Beethoven, or Bach, or Brahms; certainly not music drama," was the crushing answer.

The "or" is delicious—don't you think so?

* * *

Alexander Siloti, he of the magnetic moles and ascetic face, gave his last piano recital at Mendelssohn Hall Friday evening. The classic whiteness of the room's complexion, the classic chill of the pianist's fingers, and his herculean repose, put me in a fine, gelid frame of mind. I print Gospadins Siloti's program because of its length and depth and breadth. Only the fourth dimension was missing, and that was heat.

Trio, D minor, op. 32 (in memory of C.

Davidoff) Arensky
Allegro. Scherzo. Elegia. Allegro moderato.
Prelude, op. 3 Rachmaninoff
Etude, op. 31 Arensky
Esquisse, No. 1 Arensky
Complainte, nocturne Tchaikowsky-Siloti
Islamey (Dance of the Dervishes), Oriental
Fantasia Balakireff
Etude, D flat major Liszt
Consolation, No. 5 Liszt
Fantaisie Chopin
Etude, No. 3, op. 10 Chopin
Ballade, A flat Chopin
Nocturne, D flat Chopin
Scherzo, B flat minor Chopin

The hall was well filled. I saw Henry Rosenthal Wolfsohn; I saw Alexander Macarthur—what that young man doesn't know about piano playing isn't worthy of record—I saw Richard Aldrich, and when I saw the Rev. Samuel-String-Quartet-Speyer sitting next to Will Henderson I knew that the concert could safely go ahead. And it did. Siloti had

his fingers with him, and they never failed, except a slip at the beginning of the D flat nocturne and several in the crossing hands of the D flat study of the late Franz Liszt. But these were not worth mentioning; that is the reason I don't mention them.

The Arensky Trio was not a disappointment, for I expected nothing of Arensky, and I got it. The work is pretty, the themes unoriginal—borrowed would be a better word—and the sorrow of the elegia lacking in sincerity. Indeed it is of the sort that manifests itself by pulling down the blinds of the carriage on the way to the cemetery and then returning in a riotous condition superinduced by stoppages at road houses and meals composed of cream cheese and beer. You must have been to a Long Island cemetery!

* * *

When Arensky reaches the funeral bier—but stop, I'll attempt to give you a synopsis in the approved prose-poem style beloved of certain rhapsodic music critics. Let me begin thus:

ALLEGRO.

The procession emerged from the church, and dirty, small boys stared with round, bulging eyes at the first theme in D minor, which, wearing Felix Mendelssohn's hat, stalked with crisp rhythmic steps at the front. Even Franz Kneisel's fiddle, even Alwin Schroeder's 'cello, even Siloti's hammer-headed fingers could not conceal the grief of Arensky at not being able to conjure up an original idea. The song theme, dressed in sugar coated waterproof, went by and soon, after much amiable discourse between the string instruments, the carriages were reached, entered, and then away to the cemetery!

SCHERZO.

It is a view-halloa now, for the various drivers begin racing after the hearse, and the woods are soon reached. The birds pipe in thin harmonics, and presently the wheels go round to a rhythm that is strangely familiar.

"Surely Saint-Saëns must be abroad," grumbles Rim-sky Corsets-off, the great Muscovite, and so it was. The second theme of the Scherzo threw off all disguise or even pretense of sorrow and footed a jig. The rhythms were those of the second theme of the scherzo of the G minor piano concerto of Saint-Saëns, and the theme, with its strong resemblance to "Over the Garden Wall," was played by 'cello and violin. It was so impressive that the mourners forgot all about the corpse, and great was the confusion when the hearse was found to be empty. The cortège immediately returned to the church, found the remains of the deceased resting quietly, and started once more for the cemetery.

ELEGIA.

Ah, what sorrow! what piping of melancholy linens! Crape is tied on every bar; there is heard subdued sobbing as the virtues of the late M. Davidoff are recited by the three instruments. "At no time," moaned the 'cello, "did he ever mistreat me; he was a grand artist." "Yes," replied the violin, "but he was only a 'cellist!" "What!" thundered the piano; "what is a 'cellist or a fiddler to a pianist?" and they nearly came to blows. Then the lamenting began anew, and the movement ended in soaked harmonic handkerchiefs.

ALLEGRO MODERATO.

The gang, now thoroughly thirsty, do a plantation song and dance on the marge of the grave, and soon picks up its themes and returns to the city overheated, tired and truculent. Poor Davidoff is quite forgotten, and the evening ends in wassail.

* * *

The fact is, since Tchaikowsky dedicated his wonderful trio to the memory of Nicolaus Rubinstein, the younger crew of Russian composers have

been imitating him and go about saying one to the other:

"Dear old chap, can't you die next week? If you do I'll write a lively trio to your memory!"

* * *

Fictitious tears are worse than fictive love-making, and God knows that is severe enough.

* * *

But to Siloti. The best thing he did was the now familiar Rachmaninoff C sharp minor prelude. It is a solid piece, and when I first heard it it suggested a prelude in the same key by old man Jadasohn, of Leipsic. But Alfred Veit set me to rights by whispering "Henselt," and I saw that Rachmaninoff had boldly lifted the C sharp minor section from the slow movement of the Henselt concerto. This resemblance is not fancied; it is actual. The notation is almost similar, and color, treatment and rhythmic life are all eager witnesses to Mr. Rachmaninoff's admiration for Henselt.

Why didn't he call it a paraphrase and be done with it?

* * *

The Balakireff "Islamey" was better played here by Leopold Godowsky. Yet Siloti must be complimented for his wonderful wrist and finger work. His surety, his clarity, were notable, and the traditional snowball in hell was recalled with this difference—it did not melt in this case, even at the terrific temperature and tempo. Siloti is the wizard of the ice-house, the polar pianist par excellence.

This Oriental fantasy is full of strange harmonic experimentings, and it is probably the most difficult piano piece ever written. I like quite as well Beethoven's dervishes, who whirled about the Ruins of Athens.

Siloti's Chopin playing, like Josef Hofmann's, is almost an unknown quantity. The fantasy, the E major study, the B flat minor Scherzo, were all far, far from the land of Chopin. Especially notable was the slow tempo adopted by the pianist, when playing the E major part of the trio of the Scherzo. And yet it didn't sound bad, for the section is usually spun through as if it were a finger study.

Siloti has great technic, a sonorous tone, a good head, but no more heart than the Hyrcanian tiger. He is not a sincere nor a convincing artist.

* * *

I hear that Max Heinrich is to be in town week after next. With several of my friends I intend chartering an armored cruiser and escaping in the direction of the Antilles. The last time Max really stayed here—oh, well, get Krehbiel to tell you the story. Send this singer to Cuba and he will drive all the Spaniards seaward if he gets a chance at them. He can do it by simply outlasting any man born of woman. And as I am a wreck—Vance Thompson sailed to-day for Holland, and I saw him off—I don't propose to take any chances with Max Heinrich, who is full of bottled sheol and artistic enthusiasm. Hence my flight southward to soft sea vistas, sharks and security.

* * *

Vance Thompson's pantomime, "Floriane's Dream," music by Ethelbert Nevin, was a success last Thursday. As I was at the Hofmann recital I was compelled to miss Julie Wyman's artistic singing; but I heard of a funny incident that brightened up the gloom of the tomb of Carnegie's Lyceum. A lady, after the pantomime, rushed up to the stage and enthusiastically addressed a tall, portly gentleman with "Oh, Mr. Thompson, how I enjoyed your pantomime!" The other grimly answered:

"I'm not Mr. Thompson; I'm Davis." The lady left.

The humor of the situation lies in the fact that the tall gentleman happened to be Richard Harding Davis, who is, to say the least, not a bosom

friend of Vance Thompson's. To be mistaken for a pet foe must be a pleasing experience.

* * *

Mentioning this incident recalls a similar one. Max Heinrich and Georg Henschel never admired one another to any alarming extent. Both are good musicians, play piano, sing and give song recitals. Yet they never seemed to hit it off. When Henschel was last in Boston he got up a little affair at the St. Botolph Club—this St. Botolph was the companion to Saint Swithin, except that the latter patronized water and the other didn't—and a new quartet was to have been sung. The tenor went ill, and Henschel was in despair. "I can fake a falsetto," he said, "but who will take my bass part?" Someone suggested Heinrich, and one venturesome lad went to his studio and asked him to sing. His answer was not legible, but he gave in and went to the club to rehearsal. Then the bass part

in his D minor prelude, Scriabine has built a big, almost portentous melody that takes you off your legs like a savage undertow. And harmonies—phew! they set your teeth creaking at times. The study is difficult, because of the stretches in the bass, but I love it already; it is so proud, so defiant, with all its sombre, tragic force.

The other one is in D flat, and Hofmann played it charmingly. It is built on the augmented third, and is really individual, although horribly trying to the fingers if a sharp allegro is maintained. I shall look this Scriabine up. He seems to have more stuff in him than the "Offs" and "Skis."

* * *

Come, this is lovely. Read and weep:

Rev. Edward Curling writes to the *Church Times* as follows: "Will you allow me to caution music-loving clergy and laymen, if they have not time to

Is there not a much needed warning sounded here?

* * *

There is, my dear Reverend Curling-Iron. The much-needed warning is that your sappy brain is endangered by your rush of morality in the direction of the *medulla oblongata*. When it happens in the case of elephants—as Rudyard Kipling relates—the keeper prods the back of the neck, and congestion and madness is averted. When it happens, as in this case, to a hysterical and silly minister of a gospel that preaches quite as queer things as may be found in "Die Walküre," the only thing to do is to send him off to Paris there to relax. I hope I am not misunderstood.

* * *

I found this in *Town Topics*:

Mrs. Boxe Houlder—What prevented your hus-



Photo by Müller & Pilgram, Leipzig.

SILOTI AND TSCHAIKOWSKY.

was put in his hand, and as he had never seen it before he was actually compelled to read it through. But that ended it, for at the second going over of the quartet Mr. Max threw his manuscript aside, lighted a cigar, looked out of the window and sang his part as if he, and not Henschel, had composed it. And it was very tricky, very difficult.

If any one now disputes Heinrich's musicianship with Henschel there is trouble.

* * *

The Scriabine, whose prelude and etudes were played by Josef Hofmann last Thursday, is, I hear, a Russian, living, or who did live, in Paris. Dyrssen at Schirmer's allowed me to look over the studies, op. 8. They are exceedingly clever, especially one in octaves in G sharp minor. They reminded me of a Chopin who went to Russia, grew pessimistic, revolutionary, read Dostoevsky, knew Henselt, and was exiled to Siberia. I did not care so much for the prelude in D that Josef played, but that thundering study in D sharp minor—not E flat minor, mind you, but D sharp minor—completely won me. Adopting the reverberating bass of Chopin

read the libretto of the "Walkure" of Wagner, to think twice before they go to hear it, or see it? The principal scene is, I dare to say it, the most infamous ever put upon any stage in heathen or in Christian times. It consists of a glorification of incest, mingled with adultery, and the betrayal of the commonest rites of hospitality. Siegmund is running off with his host's wife. Before they go he discovers that she is his sister. He is nothing daunted, but together they chant the edifying refrain, 'Sister and bride, bride and sister,' to a charming bit of melody, which only the more emphasizes the situation, that it occurs after some fifty pages of (to me) dreary and hysterical recitative. Yet the papers review the performance as though it were a respectable one, and royalty, including our young princesses, calmly goes to witness what to the pagan mind of Sophocles was an intolerable sin and shame, even if committed as in 'Œdipus Tyrannus' unknowingly. 'Tristan and Isolde,' which I hope will not be produced, is a scarcely less horrible glorification of an adulterous connexion, in which all the spectators' sympathies are enlisted on behalf of the guilty parties. Quos que tandem?"

band from attending the last performance of "Tannhäuser," Mrs. Soaque?

Mrs. Soaque (icily)—Annheuser!

* * *

The great American reading public takes queer kinks. You never can tell which way the cat will jump. There was Lew Wallace's dreary "Ben Hur," which was eagerly swallowed. Then came the silly "Trilby," and we still shudder at that inflection. Now it is "Quo Vadis," with its machine-made characters, its shallow and pedantic descriptions, its thin stage "properties" and its huge stupidities. Sienkiewicz is a fifth-rate man in his own country, just such a mediocrity as Maurits Jokai; but because he is not English and translated, and because he gives the piously inclined a dash of Christianity, he is eagerly read. When I think of Gustave Flaubert's magnificent rehabilitation of Carthage in "Salammbô" and compare Sienkiewicz's cheap, melodramatic art, I shudder at this uncritical mob madness of ours. Why, even Bulwer's artificial "Last Days of Pompeii" is better reading than "Quo Vadis," while Newman's "Cal-

lista" and Cardinal Wiseman's "Fabiola" both give truer pictures of the trials and conflicts of the early Christians.

Last season we had a stupid play built on Sienkiewicz's novel. It was called "The Sign of the Cross," and meek ministers, who would shudder if found at Luchow's, boldly attested to the great educational and religious worth of the play, which was by Wilson Barrett. In reality it was not only poor dramatic trash, but it was desperately vulgar, one scene in particular bordering on the lascivious. Now, don't tell me that men and women went to this play for its moral elevation. No; they went just as they now read "Quo Vadis," because there was a suggestive scene which might titillate their poor, numb brains. So the book is read for its description of debaucheries, and read by persons who at times find THE MUSICAL COURIER naughty.

Bless me, what a queer world!

The London *Academy* prints these verses on the subject:

SIENKIEWICZ.

Let Peary seek his Arctic goal;
His countrymen prefer a Pole
Less brutal and uncertain;
And Roe and Howells the prolix
Must bow to Henry Sienkiewicz,
Democratized by Curtin.

Of all that Sienkiewicz has writ
"Quo Vadis" is the favorite
From ocean unto ocean;
And Trilby's antics, once the rage,
Are tame beside this crowded page
Of Christian emotion.

In Michigan they will not look
At aught but Sienkiewicz's book,
Nor gentlemen, nor ladies.
In Illinois and Maryland
No reader will extend a hand
Except to reach "Quo Vadis."

Ohio, Massachusetts, Penn-
sylvania, Mississippi, Ten-
nessee, Louisiana,
Wisconsin, Texas, Washington,
North Carolina, Oregon,
Virginia, Montana.

And Delaware and Idaho,
Columbia, New Mexico,
Nebraska, Maine, Missouri,
Rhode Island, California,
Connecticut and Florida,
All share the Polish fury.

The picture of Tchaikowsky and his pupil, Siloti, is rare.

Unprecedented Season.

The season soon to close has been the greatest in point of number of pupils and time engaged ever experienced by Oscar Saenger, the eminent singing teacher. Mr. Saenger has actually rejected more applications than many singing teachers receive, and his time for teaching has so infringed upon him that he has had no time for himself. A complete resumé of his work from the beginning to the end of this season would astonish even the busiest of vocal instructors.

Stella Hadden-Alexander.

This brilliant and scholarly pianist, whose every appearance but confirms the deep impression she made at her first appearance at a Powers-Mannes musicale, has been engaged to give a series of recitals and lectures at Lakeside Assembly, Lakeside, Ohio, during the summer. Also recitals in Manchester, N. H., and Auburn, Me., the last week in April. At the U. E. C. Club musicale, Hotel St. Denis, she will appear as solo pianist, others participating being the New York Ladies' Trio and Miss Eva Hawkes. She has been elected a member of the Manuscript Society, and all in all, and especially considering her comparatively late (for this season) arrival, she has had a most satisfactory winter.



35 HUNTINGTON AVENUE,
BOSTON, March 18, 1906.

THOMAS! Thomas!

What a victory! And who, even the most loyal Symphonyite, will deny him all he deserves as a great conductor? THE COURIER readers will have plenty of favorable comment to make on the programs given by the great Chicago Orchestra, and of that I shall not speak, but I do wish to add my little mite of praise and appreciation, and speak of how warmly they have been received here.

It was a sight good to behold to sit in the vast auditorium of Music Hall, where I could watch the expressions on the different critics' faces during these concerts. Mr. Apthorp leaned anxiously out over the balcony, and listened intently until restraint became burdensome, and then he nodded approval to Brother Hale across the Hall. Brother Hale in turn scratched his head, smiled, applauded, and passed it on to Brother Woolf, with a tapping of his finger on his forehead in indication of recognition that Thomas had brains and conducted with them. Brother Woolf looked wise as an owl. They say he is a great wit, and no doubt had his expression of appreciation been heard, it would have been good for publication. Mr. Ticknor was extravagantly enthusiastic.

Mr. Arthur Foote said words failed to express his appreciation and enjoyment of the C Minor Symphony No. 5, by Beethoven, and he regretted that the Boston Symphony could not have been in the audience to hear it as we did.

These three concerts are only the beginning of a series of visits, we shall hope, from the Chicago Orchestra and Mr. Thomas, and in exchange we must send the Boston Symphony to Chicago. It is good for each community to hear their sister city's organization, and rather beneficial to the orchestras, in so much as they will be constantly on their mettle with determination to not be outdone by the other. If New York succeeds in her intention to have an orchestra, what a rivalry will be created between the three, and how we shall enjoy the race for supremacy!

Louise Bruce Brooks, contralto, assisted by H. G. Tucker, pianist, will give the following interesting program in Steinert Hall on April 13 at 8:15 P. M.:

The Silver Ring.....Chaminade
To Mary.....White
Spring's Awakening.....C. B. Hawley
Mrs. Brooks.
Liebestraum No. 3, in A flat major.....Liszt
Musical Moment, in A flat major.....Schubert
Traumeswirren, F major.....Schumann
Grillen in D flat major, op. 12.....Schumann
Fire Music, transcribed from Wagner's Walküre.....Brassin
Mr. Tucker.

Vieni che poi sereno.....Gluck
Hear Me! Ye Winds and Waves.....Händel
Mrs. Brooks.

Pastorale.....Scarlatti-Tausig
Gigue in G major.....Scarlatti-Bülow
Gavotte in E major.....Bach-Saint-Saëns
Mr. Tucker.

The Monotone.....Cornelius
Ye Who Have Yearned Alone.....Tchaikowsky
Mrs. Brooks.

Ballade in G minor.....Chopin
Mr. Tucker.

Five songs from The Cycle of Fair Jessie.... Von Fielitz
Mrs. Brooks.

Mmes. Roger Walcott, J. L. Gardner, C. P. Curtis, Oliver Ditson, C. U. Thomas, S. J. Mixter, and many others prominent in social life, have subscribed for the concert, and success is assured.

The Singers' Club, of Newton, a new organization,

under the conductorship of George A. Burdette, gave its fifth concert in Bray Hall, at Newton Center, Thursday evening, the 24th inst., before an audience that completely packed the hall.

The soloists were Mrs. Marion Titus, Miss Jennie Corea, Miss Ricker, and H. A. Thayer.

The club did excellent work under Mr. Burdette's direction, and it would seem that he is endowed with that particular genius that brings from his club a unison of tone as of one voice. Rheinberger's "Klärchen of Erbenstein" was given with fine effect; also "The Mountain," by Mr. Burdette, specially written for the Singers.

Leo R. Lewis, who occupies the chair of Doctor of Music at Tufts College, has written an excellent four-part song called "May-Time," which was given from manuscript by the club and was well received. Mrs. Marion Titus had quite an ovation for her singing of the waltz song from "Romeo and Juliet," and was recalled four times.

The success of the Singers' first season, and the interest it has created among its patrons and musicians, establish its standing, and in the future it will be recognized feature of Boston and Newton musical events.

Two new sets of compositions for piano have just come from Mrs. L. E. Orth. Op. 3, published by Miles & Thompson, includes the following: "Holiday Morning," "By the Mill," "Fire Flies," "Dance in the Grove," "The Mowers," "Midsummer Night."

Opus 4 is published by H. B. Stevens Company, and the four numbers are as follows: "An Oriental Scene," "A Day Dream," "A Lover and His Lass," "An Off-shore Breeze."

The song recital by Mrs. Ernestine Fish was eminently satisfactory to the best critics of Boston. It is no mean task to undertake an entire program varying from grave to gay, and thoroughly satisfy the critical and hypercritical; but Mrs. Fish came through the undertaking with flying colors, and has been urged to repeat her program at the beginning of next season. She has a contralto voice, of even development, good range and sympathetic quality, and I truly hope that Boston will pay her the tribute of proper recognition in solo parts, in their choral clubs.

James W. Hill, of Haverhill, in whose work I am deeply interested, and of which I have promised to write later in the season, continues to give the good people of that city many musical treats. On March 15 the second division of his junior class gave a musical.

He inaugurated a series of musicals on March 18 at the First Universalist Church by a concert in which the Ondrick-Schulz Quartet gave a fine program, and of which the Haverhill *Gazette* speaks in glowing terms. March 20 Mr. Hill gave an organ recital before vespers.

George W. Proctor gave a piano recital for the Haverhill Musical Club at Mr. Hill's music rooms, and by his fine playing made an excellent impression.

March 22 Mr. Hill gave an evening organ recital for St. Paul's Commandery, K. T., at Dover, N. H., and on the 23d his advanced pupils gave the following program in his music room at his residence:

Allegro, from Sonata.....Beethoven
Miss Annie Peabody.

Les Abends.....Raff
Caprice.....Rheinberger
Miss Gertrude Nichols.

Nocturne.....Nevin
Polonaise.....Nevin
Miss Lillian Mooers, of Lawrence.

Valse Chromatique.....Godard
Miss Peabody.

Carnival Mignon op. 48.....Schuett
Preamble,
Serenade,
Tristesse de Columbine,
Burlesque,
Pierrot Reveur,
Caprice.
Miss Nichols.

The second musical evening of his series was a song recital by Max Heinrich, and at the closing organ recital at vespers on Sunday he was assisted by Felix Winternitz, who played the andante from the Mendelssohn con-

THE

National Conservatory of Music of America.

FOUNDED BY
MRS. JEANNETTE M. THURBER.

INCORPORATED IN 1885, UNDER THE LAWS OF THE STATE OF NEW YORK, AND
CHARTERED IN 1891 BY THE CONGRESS OF THE UNITED STATES.

NATIONAL OFFICE: 2109 Pennsylvania Avenue, WASHINGTON, D. C.

126 & 128 East Seventeenth Street,
Uptown Plano School, 239 Lenox Avenue, NEW YORK.

DR. ANTONIN DVORAK, DIRECTOR.

Artistic Faculty consisting of RAFAEL JOSEFFY, ADELE MARGULIES, LEOPOLD LICHTENBERG
VICTOR CAPOUL, JULIE L. WYMAN, GUSTAV HINRICHS, HENRY T. FINCK, S. P. WARREN,
JAMES G. HUNKEER, MAX SPICKER, LOUIS V. SAAR and others.

"The Greatest Musical Good for the Greatest Number."

ADMISSION DAILY.

certo and Bach chaconne. Now, is this not a great showing for a city of 27,000 population?

Brockton's Ladies' Chorus, under the direction of Miss Nellie Evans Packard, gives a concert this week, in which they will have the assistance of Evan Williams and Gwylm Miles. Rossini's "Stabat Mater" and a mixed program will be given, with Miss Jessie Mabelle Donner and Frank E. Packard as accompanists.

L. Millard Flint, the basso, sang very successfully with the Choral Society of New Bedford the past week, in Gounod's St. Cecilia Mass, and a mixed program, under the direction of Emil Mollenhaur.

The Boston Operetta Company will give the third act from "Faust" and the "Marriage by Lantern" at Watertown on Friday evening, April 1.

Mr. and Mrs. Harry Lucius Chase are visiting in Boston prior to filling engagements at Marlboro and other surrounding cities.

Reports from abroad give most satisfactory accounts of the progress of Arthur Farwell, a young American from whom we may expect much in the way of composition. Through Anton Seidl, Mr. Farwell was introduced to Humperdinck, the composer of "Hänsel and Gretel," who became so greatly interested in the young man's work that he invited him to be his guest during the winter and pursue his studies. He is the only pupil of the great composer and enjoys the privilege of being treated as a member of the Humperdinck family.

Homer Norris, of Boston, is justly proud of his pupil, for Mr. Farwell began his studies of harmony, counterpoint and composition under his direction, and up to the time he went abroad was a most earnest student. Mr. Norris, who is one of our young teachers, has reasons for feeling quite flattered when Humperdinck speaks in words of praise for Mr. Farwell's grounding in the technic of musical composition and finds nothing to change in his methods—in fact, treats him more as confrère than as a pupil.

Several of Mr. Farwell's selections were played at the "Pops" before he went abroad. Seidl also played a "Love Song," and two of his songs, "Ships That Sail" and "Strew Poppy Buds," have been made popular by Miss Marguerite Hall and Francis Fischer Powers, of New York.

The pupils of Charles R. Adams gave a song recital in Steinert Hall Tuesday evening. I quote a Boston exchange, which says:

Nothing new can be said of Mr. Adams as an instructor. He is one of the most widely known of our vocal teachers and the hundreds of his pupils who are now occupying prominent positions in opera and concert work are perhaps the strongest proof of his proficiency.

Tuesday evening's entertainment proved that there will be others to perpetuate his name—some of those who participated are bound to be heard from.

Miss Harriet Whittier and U. S. Kerr, both of whom already occupy enviable positions in the concert field, were heard at their best. Miss Effie Stevens showed a beautiful soprano voice and sang with fine art and beautiful expression Buck's "My Redeemer and My Lord." Miss Marcia Craft did some especially brilliant work in the duet from "Tannhäuser," sung with James Allison, Jr., and in the solo part of "Auld Robin Gray," by Charles H. Bennett, which received its first performance in public on this occasion. Her soprano voice is of peculiarly beautiful quality, her tone production is excellent and she sings with consummate ease. Truly we want to hear more of her.

Miss Gertrude Gardner gave a very artistic finish to songs by Franck, and Mrs. Gertrude Plank, the contralto, was particularly a favorite. Her voice is of unusual quality, and in the aria, "Già l'ira m'abbandona," she took a

B natural with perfect ease, which is quite remarkable for a pure contralto.

It is impossible to speak of each individual performer, as the program was quite long and there were something like twenty pupils to be heard from.

Mrs. Susan Gertrude Connor, the violinist, added much to the pleasure of the evening by her artistic work in the obligatos, and all of the solos were ably accompanied by Miss Maud Noyes, Miss Mary Shaw and John C. Manning.

Presumably because there are no well advertised managers in Boston we never hear of artists who make this city their headquarters, unless we hunt them up and interview them on their doings and important engagements.

Arthur Beresford has become renowned through his artistic work, but so quietly does he go about filling his engagements that few realize how greatly he is in demand.

I know of but two or three artists in New York who are booked so far ahead as the following engagements for Mr. Beresford show, and even in the extremely dull season just closing he reports the most prosperous year of his career.

He will sing in Parker's "Commencement Ode" at New Haven March 31; Rossini's "Stabat Mater," Cambridge, April 3; a miscellaneous concert at Troy, N. Y., April 14; "Swan and Skylark" and "St. Cecilia Day" with the Apollo Club of Chicago, April 21; a festival engagement at Sherbrook, April 27 and 28; the Springfield festival, May 4; Worcester, May 5; Geneva, N. Y., festival, May 11; and Burlington, Vt., festival, May 18, 19 and 20, with other dates under consideration but not closed.

Miss Caroline Gardner Clark, whose song recital I announced last week, met with much gratifying success in her interpretation of lyrics by Browning, set to music by Mrs. Clara Kathleen Rogers. "Ah, Love, But a Day," and "A Woman's Last Word" were real gems, and Miss Clark's full, sympathetic voice brought out satisfactorily the ideas of both poet and composer.

Miss Clark will make quite a little tournée of New York State later in the season, singing at private subscription musicals given under social patronage.

J. Wallace Goodrich will give an evening organ recital of Bach compositions at the New England Conservatory on March 30, with the following selections:

Fantasia (in C minor).
Choralvorspiele (choral preludes): "O Mensch, bewein dein' Sünde gross," "An Wasserflüssen Babylon."
Prelude and Fugue (in C major).
Sonata for two manuals and pedale (in E minor).
Adagio. Vivace. Andante.
Choralvorspiele: "Gott durch deine Güte" (or "Gottes Sohn ist kommen"). Canone all' ottava. "Herzlich thut mich verlangen." "Dies sind die heil'gen zehn Gebot."
Canto fermo in canone.
Praeludium (Toccata, in F major).

Mrs. Oliver Ditson has for years been associated with the musical life of Boston and her "at homes" during the season always serve to introduce the latest and most successful local artists, and frequently bring forward talented and deserving new aspirants. The last of her series of March musicales was given on Thursday afternoon and the following program was enthusiastically received by a very select gathering of the musical set:

Serenata Marino
George E. Dwight.
Irish Folk Song Lang
Jasmine Buds Beach
Mrs. Homer E. Sawyer.
Venetian Gondelied Mendelssohn
A Spring Morning Mendelssohn
Mrs. Alice May Bates Rice.
Summer Sadness Kjerulf
Madrigal Hawley

Mr. Dwight.
I Said to the Wind of the South Chadwick
The Violet Cowen
Mrs. Sawyer.
Sunshine Song Grieg
Spring Henschel
Mrs. Rice.
Canadian Boat Song Beach
Mrs. Rice and Mrs. Sawyer.
At the piano, Mrs. S. B. Field.

Of Mrs. Homer Sawyer and Miss Alice Bates Rice one can always speak praisingly, for both have unusual voices, and both are true artists. Mr. Dwight is a new tenor, who has just returned from abroad, and his singing pleased greatly. I believe he is to join the musical colony of the Hub and call this home in the future.

Mrs. Sara G. Farwell, mother of Arthur Farwell, the composer, has been giving the concluding lectures at Mrs. Ole Bull's Cambridge conferences with much success during the season.

The pupils of Mrs. Maas-Tapper will give a recital in Steinert Hall Tuesday afternoon, April 5. They will be assisted by Emil Mahr, violinist, and Leo Schulz, 'cellist.

A particularly brilliant affair was Miss Gertrude Capen's second elocution recital given before a crowded house at Perkins Hall. The pupils who have previously appeared show constant improvement, and were especially good on this occasion. Misses Sadie Alexander, May Swett and J. J. Elwyn appeared for the first time. Mrs. Mary Snow Reed was the pianist, and Miss Irene Foster, a pupil of Mme. J. H. Long, sang delightfully.

William F. Apthorp, the eminent critic of the Transcript and chronicler of the Symphony Orchestra, will deliver his lecture on "Musical Criticism" in Steinert Hall Thursday afternoon, April 14.

Howard Malcolm Ticknor, the teacher and critic, announces a lecture entitled "Shakespeare as a Playwright," with illustrative readings from "Much Ado About Nothing," at Steinert Hall, Saturday afternoon, April 2, at 3 o'clock. A group of part songs, written to Shakespeare's text by Mrs. H. H. A. Beach, will be sung by Miss Alice Bates Rice, Miss Marion Richardson, Mrs. Louise Towle-Barnes and Mrs. Katherine Austin.

A notable concert was given in Memorial Hall, Dedham, last Wednesday evening, by the chorus of the Dedham High School, numbering 180 voices. In addition to a short miscellaneous program two works, "The Wreck of the Hesperus," by Anderton, and Randegger's "One Hundred and Fiftieth Psalm," were presented. The school was assisted in the solo parts by Mrs. Jennie Patrick Walker, soprano; James H. Ricketson, tenor, and Myron W. Whitney, basso. Samuel W. Cole, the director of the People's Singing Classes, was the conductor.

The accompaniments were played by the orchestra of the Dedham High School, an organization composed of past and present members of the school. The orchestra was an especially noticeable feature of the occasion, for it, like the People's Singing Classes, was inaugurated in the spirit of co-operation. Mr. Cole, the instructor, gave his services, and the members gave a small amount weekly to pay the necessary expenses.

Mr. Cole believes that the development of the American symphony orchestra must have its beginning in the public schools, and, in following out this belief, he has organized and successfully conducted an orchestra in connection with both the Dedham and Brookline High Schools, each orchestra containing about thirty members and embracing nearly all the tone variety of the classical orchestra.

The selections performed last evening by the orchestra were Boildieu's "La Dame Blanche," Lachner's "March

ANNA LANKOW,
Vocal Instruction,
GARCIA-LANKOW METHOD.
825 Park Avenue, New York.

MISS HARTMAN,
Pianist.



For Terms, Dates, &c.,
apply

STEINWAY HALL,
New York.

Ericson A. Bushnell
AMERICAN BASSO,
Oratorio, Concerts and Recitals.
Address: 177 Duane Street, New York City.

GEORGE LEON MOORE
ORATORIO, CONCERT
and SONG RECITALS.
TENOR.
For terms, dates, etc.,
address HENRY WOLFSOHN MUSICAL BUREAU, 131 East 17th Street,
139 West 41st Street, New York.

Chev. Dante del Papa,
Grand Opera Tenor from Milan, Paris, Metropolitan
Opera House and Damrosch Opera Company. Vocal
and Dramatic Teacher with the best Italian Method
References: Mme. Sophia Scalchi, Mlle. Emma Calvé,
Messrs. Jean and Edouard de Reszki, Melba,
Plançon, Campanari and Benigni.
STUDIO: 147 West 47th Street, NEW YORK.

Mrs. MARTHA - DORLON - LOWE,
Voice Culture,
CONTRALTO-CONCERTS, ORATORIO.
Studio, 539 Fulton St., Brooklyn.
New York address, MUSICAL COURIER.

J. FRED WOLLE,
ORGANIST.
Address:
THE WOLFSOHN MUSICAL BUREAU, 131 East 17th St., New York.



GEORGE HAMLIN,
TENOR.
Address FREDERICK J. WESSELS,
Western Representative,
Auditorium Tower, CHICAGO.

Celebre," and the "War March of the Priests," from "Athalie."

The Dedham High School is believed to be the first in the United States to give an entire oratorio. Following is a partial list of the works which it has produced with much credit: "The Creation," in 1890, before a Boston audience; the "Messiah," in 1892; Rossini's "Stabat Mater," in 1893.

Mr. Cole believes that the value of such work in the direction of popular education cannot be overestimated, and that its effect upon the musical taste of the community is great and of lasting power.

The B. F. Wood Music Company has published two songs from "Alice in the Wonderland," "The Crocodile" and "The Whiting and the Snail," by Miss Edith Rowena Noyes, a Boston society girl who is becoming quite well known by her compositions.

A. Gertrude Clark has also recently written a new song, "The Beautiful Land of Dreams," which is published by the same company. SOPHIA MARKEE.

Virgil Recital.

Albert Burgemeister, whose playing attracted much attention this season, will play a recital in Carnegie Lyceum on Wednesday evening, April 6.

He will be assisted by Jennie King Morrison, contralto.

Tickets may be secured upon application to the Virgil Piano School, 29 West Fifteenth street, New York.

I. A. Jackson.

Dr. Ion A. Jackson, the tenor who is under the direction of Thomas & Fellows, of Carnegie Hall, is making rapid strides in his profession. His entire time for the month of May is now booked. He sings at the Brockton, Mass., Festival, and the Cortland, N. Y., Festival; also for the Brooklyn Oratorio Society in Gounod's "The Redemption." April 20, 21 and 22 he sings in Cleveland and Akron, Ohio.

Thomas & Fellows.

The good work still goes on at the offices of Thomas & Fellows in Carnegie Hall in the matter of placing singers in church choir positions. Thirty-two singers have been placed through this agency in the past ten days, and yet there remain more vacancies for tenors and sopranos than they have had on their lists at any one time before this season.

There is no doubt but that a number of churches will carry over May 1 before securing the voices they insist on having.

A number of churches have begun to see that the best thing for them to do is to consult Thomas & Fellows for their judgment of singers. For instance, that of the Clinton Avenue Congregational Church of Brooklyn representatives who, after hearing over 400 voices, called personally on the firm for its assistance and within a few days they were supplied with a soprano, tenor and bass, who sung to their entire satisfaction and were engaged at once.

A number of other churches have adopted this same course and have been quickly supplied with the required voice.

The concert line of Thomas & Fellows' business is improving and growing so fast that one member of the firm will give his entire time to this branch of the business next season.



CHICAGO OFFICE MUSICAL COURIER,
March 26, 1898.

GEORGE ELLSWORTH HOLMES.

THE news received on Friday that the popular Chicago singer, and one of the leading baritones of the United States, had died the preceding day, has thrown a heavy gloom over this city's musical circles. For the past three years, some portion of which was spent in London, Mr. Holmes has been in bad health. An indefatigable worker, this was not, however, permitted to interfere with his musical labors, and it was but a few weeks ago that he was induced to accept the position he had held previous to his departure for Europe, as baritone at the Central Church. His family had been left in England, but his acceptance of the choir position was followed immediately by a call to his wife to return to America. Essentially domestic in his tastes, devoted as a husband and a father, his joy at the approaching reunion was strongly evidenced.

Only a little while since, in my office here, telling me of his happiness, he produced a photograph of his two little daughters and said: "Those are my bairns; they'll soon be here." Then came the statement of his call to New York to meet his wife and little ones, followed by the information that all of them had been attacked with measles. He reached New York too late to see his younger child in life, and his anguished sorrow no doubt aggravated his own bad health, and he succumbed to nasal hemorrhages and chronic Bright's disease.

But thirty-five years of age, Mr. Holmes had already attained an enviable position in the world of music both as a singer gifted with a remarkable voice and thorough training and as a teacher. He was born at Lansing, Minn., and it is there that with his daughter he is to be buried on Tuesday next. Early in life his musical talent asserted itself, and he received his musical education at Boston, supplementing with considerable study under the greatest teachers abroad. How well he succeeded was evidenced by his constant work with such organizations as the Thomas Orchestra and the Apollo Club, and by the numerous engagements he received throughout the East, and also in London during his latest visit there. He was far more than a mere singer; he was an artist, and more still, he was a kindly, courteous, genial gentleman. Everyone who knew him acknowledged his strange charm and delighted to call him friend. A great artist is dead, a noble voice has passed into the infinite silence,

but a host of sorrowing friends will long hold the memory of George Ellsworth Holmes in affectionate esteem.

"The Farmers' Almanac"—oh, no; I crave pardon; the *Morning Star*, of Rockford—has taken refuge in the same old story in lieu of something original, and harps upon the famous old war cry of "bribery," "corruption," and all the other crimes of the decalogue. It accuses THE COURIER, and incidentally the Chicago correspondent, of loving wealthy people because the claims of Mrs. Sutro were advocated in these columns as being superior to those of any other woman in the National Convention at the Federation of Musical Clubs. To digress for one moment, and to be personal, I can say that I never in my life saw Mrs. Sutro nor anyone belonging to her, so far as I know, until she came here. The refined manner in which she carried out most unpleasant duties was in marked contrast to the rude bearishness of half a dozen Western and Northwestern ladies.

This, with a decided executive ability not exhibited by any of the others, made me determine that the interests of the Federation would have been better served by requesting Mrs. Sutro to accept the presidency, and I said so in the Chicago columns of THE MUSICAL COURIER. Then the storm broke, little picayune yellow journals made the accusations of pecuniary possibilities, &c.

And now, who hears of this wondrous federation since Mrs. Sutro and her trusty lieutenant, Mrs. Korn, seceded? Where is it? What is it doing? Is there any interest? Is it not a fact that several prominent clubs are not affiliated to this federation, with one exception? Ask the managers, as I have done, who was the president who could have steered the federation to success, who would have left nothing undone to insure success, and the unanimous opinion will be that the New York organizer of the scheme, Mrs. Theodore Sutro, should have been the choice. "The Farmers' Almanac"—the *Morning Star*—accuses THE COURIER of trying to break down the influence of the federation. It is not necessary to try and break what never existed. The federation has no influence and never will possess any under present auspices. I want to see the federation succeed, and believe it to be useful and needed, but let it be officered by people unbiassed by party claims.

By way of a change! It would be just as well if for once there was a cessation of foreign pianists and we heard William H. Sherwood here. Why do not some of his many admirers request a series of, say, three recitals. He was playing magnificently this week when I heard him privately at a recital. His tone has broadened, even for the artist that he always was, and he is in splendid condition. Then why is he not heard with orchestra? There's something wrong about the pianistic scheme when a native artist is forced to make way for the foreigner. It would be a positive novelty to hear him play in public. For what did he study? For what did he devote years of time, patience and money? Why did he become an artist?

There's no room for the American artist. He may play like an angel, but Chicago wants none of him unless he is imported. The women want artists as they want their garments labeled made in Europe. No artist does for the American composer what has been done by Sherwood. He tries to give all prominence to the really deserving and many times obliges the native composer where it would possibly be more profitable to play the work of a

CLEMENTINE
DE VERE
IN AMERICA
SEASON 1897-98.
RESIDENCE: HOTEL SAVOY NEW YORK.
Address Leading Agents.

ANNA BURCH,
Prima Donna Soprano.

Concerts, Musicales and Festivals.
Address
L. M. RUBEN,
489 Fifth Ave., New York.

Signorina TECLA VIGNA,
VOICE CULTURE and DRAMATIC ACTION.
Auditorium School of Music, Odd Fellows' Temple, Cincinnati.
SUMMER TERM, July 1. FALL TERM, September 1.



FANNIE - - - -
**BLOOMFIELD
ZEISLER.**

568 East Division St., Chicago., Ill.

LONDON DEBUT—

Philharmonic Society—April 28, 1898.

PROF. ALFRED BLUME
(Late of the Royal College of Music, London)
Gives Vocal Instruction.
Lutzow Ufer 1, BERLIN, W.

CABLE ADDRESS: "MARGUERITE," BOSTON.
WHITE-SMITH MUSIC PUBLISHING CO.
BRANCH HOUSES:
NEW YORK, 6 East 17th St. CHICAGO, 5 & 6 Washington St.
Principal Offices, Publishing and Sales Departments:
62-64 Stanhope St., Boston, Mass., U. S. A.

foreigner. The subject has been threshed out again and again, and still the foreigner looms up again each time and the American, and especially the Chicagoan, however great as a musician, must starve for an opportunity.

The Manuscript Society of New York gives a reception to W. H. Sherwood April 2, and he plays in South Bend, Ind., March 28; Utica, N. Y., March 29; Troy, N. Y., March 30, and Brooklyn March 31. Mr. Sherwood will play a number of American compositions by Foote, Huss, Dayas, Penfield, Mattoon, Gleason, Kroeger, McCoy and Foerster.

An important move was made here when Mr. and Mrs. Hart Conway signified their intention of accepting Dr. Ziegfeld's offer to become part of the faculty of the Chicago institution. Those who know these artists are aware that their school has long been the most prominent and successful of its kind. It is said that west of New York there is no other to compete with it, and now Hart Conway's School of Acting will be annexed to the Chicago Musical College. A contract to that effect has just been signed by Dr. Ziegfeld and Mr. Conway. Mr. Conway's school has won a reputation as one of the best schools of practical stage training in this country.

There is no instructor more capable of teaching those who wish to enter the dramatic profession than is Mr. Conway. For twenty years he held one of the foremost places on the American stage, and to-day has the warm friendship and indorsement of all the prominent managers and actors. During Mr. Conway's long career he has played many parts. He was with Edwin Booth, Mary Anderson, Modjeska, and Ada Rehan. He toured with E. L. Davenport, Laura Keane, Charlotte Cushman, and Charles Coudock, and was an original member of the Fifth Avenue Theatre Company, of New York, and leading man at the old Chestnut Street Theatre, Philadelphia. There is no man who has more thoroughly mastered the technic of his art, and his natural ability, his culture and enthusiasm make him an especially competent instructor. Mrs. Hart Conway is her husband's chief assistant. She is well remembered as Alice Brooks, a favorite leading woman.

Mrs. Conway is more than a leading dramatic woman of the past; she is one of those kindly, lovable natures which are all too few in the present. Energy and intelligence, combined with firmness and tact, are some of the attributes of this talented lady, who has endeared herself to her many pupils and a legion of friends. She is the womanly specimen one occasionally finds in professional life and of whom it is a pleasure to speak.

The advanced students of the Hart Conway School of Acting gave a very creditable performance of the following plays Thursday afternoon:

To begin with a comedy in one act,
"THE DEAD HEAT."
Bertha.....Miss Hadsell
Fannie.....Miss Latshaw
Christine.....Miss Root
Lady Emma.....Mrs. Grenidge
Susan.....Mrs. Felton

Scene from Romeo and Juliet.....Miss Warren

"AN OLD MASTER," BY HENRY A. JONES.
Sir Rupert Vanstone.....Mr. Dudley
Mathew Penrose.....Mr. Belden
Simpkin.....Mr. Dills
Miss Penelope.....Mrs. Felton
Sophie Penrose.....Miss Grace
To conclude with

"THE MARRIED RAKE," BY CHAS. SELBY.
Mr. Flighty.....Mr. Hall
Mrs. Flighty.....Miss Quick
Mrs. Trillicac.....Miss Sager
Susan Twist.....Miss Bird

ENGAGEMENTS NOW BEING FILLED BY SOME OF MR. CONWAY'S PUPILS.

Miss Althea Luse, "The Cat and the Cherub" Company, Lyric Theatre, London, England.
Miss Helen Singer, Charles Frohman's "Under the Red Robe" Company.
Ed. Gillespie, Charles Frohman's "Under the Red Robe" Company.
Miss Constance Williams, leading support of W. S. Hart, tragedian.
Miss Sue Belle Meade, starring in "The Girl From Frisco."

THE MOST ARTISTIC MINIATURE THEATRE AND BEAUTIFULLY APPOINTED MUSIC HALL

600 opera chairs.
Steam heat.
Electric lights.
Elevator to balcony.
Inclined floors.
Opp. Grand Opera House and new Post Office.
Frontage on three of the main streets.
Best acoustics.
Conover Music Hall,
ST. PAUL, MINN.

Managers will do well to consult the proprietors, The Conover Music Co., before booking dates in that vicinity. Interior and exterior views on application.

Taylor Granville, Charles Coghlan Company.
Miss Sarah Truax, leading lady, Los Angeles Stock Company.

Joseph Treacy, Digby Bell Company.
George Spencer, Madame Modjeska Company.
Miss Lucy Morrow, Augustus Pitou's Company.
Miss Meta Maynard, "My Friend From India" Company.

Miss Merideth Perry, "My Friend From India" Company.
Miss Zelda Paldi, "Sowing the Wind" Company.
Miss Mary Churchill, "Sowing the Wind" Company.
Miss Elsie Sturkow, Margaret Mather Company.

Paul Gerson, Otis Skinner Company.
Fred Murphy, Julia Marlowe Company.
Arthur Lay, "Sowing the Wind" Company.
Walter Greene, "Sowing the Wind" Company.
Miss Emma Lindberg, Neil's Stock Company, Columbus, Ohio.

Miss Lilla Howell, Louisville Stock Company.
Ned Weyburn, Miss May Irwin's Company.
Miss Grace Root, Daniel Frohman's New York Lyceum Theatre Company.

Walter Kelley, Augustus Daly's Company.
Marshall Stedman, E. H. Sothorn Company.

Many of the above named artists are playing leading roles, and all occupy responsible positions.

In this matter of selection for the dramatic department of the Chicago Musical College, Dr. Ziegfeld has made one of the cleverest coups in his career. With two such tried



THE LATE GEORGE ELLSWORTH HOLMES.

and authoritative members of the dramatic profession as Mr. and Mrs. Hart Conway, the school will be unsurpassed.

Genevieve Clarke Wilson's recent success is chronicled as follows in the Grant County *Witness* of March 16:

Mrs. Wilson sang throughout the evening in a delightful manner. Her solo numbers were heartily received, the audience appreciated especially her rendition of Henschel's "Spring" and an aria from "Carmen." Such a pure, rich soprano is seldom heard here, and the hearty applause Mrs. Wilson received attested the enjoyment of her hearers.

There cannot be too much said in favor of the singing of Mrs. Genevieve Clark Wilson, so clear, so pure, so sweet was her voice; the range and strength of her tones were wonderful; the absolute ease with which she sings the higher parts, even high C, was a marvel. And with it all she is so unassuming. She is not in the least affected, and with a grace that was natural she sang as few women in America can sing.

After rendering an aria from "Carmen" Mrs. Wilson received, amid the wild applause of the audience, a beautiful bouquet of roses. As an encore she sang a delightful little selection entitled "Jerusha." Though called back again and again by the universal applause of the audience after each appearance she did not respond to an encore with another song.—Grant County News.

Mrs. Wilson's coming engagements are March 31 at the Orchestral Club of Austin; April 4, Woman's Club, Englewood; April 14, Apollo Club, Cincinnati, at which she sings Massenet's "Eve" with Bispham; April 20, Woman's Club, Chicago; May 19, Tarkio (Mo.) Festival, in "The Messiah;" May 29 at Albion (Mich.) Festival, also in "The Messiah;" June 1, Battle Creek, in "Elijah," and at the Omaha Exposition in June. For the dull time of the year in musical matters Mrs. Wilson's engagements

are simply phenomenal, but not for Mrs. Wilson, who has for several seasons past been the favorite soprano of the West.

At the lecture to be given by William Armstrong next Monday many new features will be introduced. This lecture on "British Song Composers" is distinct from his lecture on "English Composers and Contemporary Music in England." It will be given twice in Chicago before Mr. Armstrong leaves for the West, April 5. It bids fair to become the most popular of the series now arranged by our gifted critic. Among the composers to whom reference is made are Sir Alexander Mackenzie, Arthur Sullivan, Cowen, Parry, Stanford, German, Hervey, Somervell, Lucas, Allitsen, D'Hardelot, Lucy Broadwood, Maude Valerie White, Hamish McCunn, Arthur Elger and D'Erlanger, who is a naturalized Englishman.

The Clayton F. Summy Company announced a piano recital to be given in their recital hall, 220 Wabash avenue, by H. G. Tucker, of Boston, Tuesday afternoon, March 29, at 3:30 o'clock. The program follows:

Etude in A flat major, op. 25.....Chopin
Etude in E flat major, op. 10.....Chopin
Etude in G flat major, op. 10.....Chopin
Ballade in G minor.....Chopin
Liebestraum No. 3, in A flat major.....Liszt
Musical Moment, in A flat major.....Schubert
Traumeswirren, F major.....Schumann
Grillen, in D flat major, op. 12.....Schumann
Fire Music, transcribed from Wagner's Walküre.....Brassin
Rigoletto Fantaisie.....Liszt-Verdi
Pastorale.....Schubert
Gigue in G major.....Scarlatti-Bülow
Gavotte in B minor.....Bach-Saint-Saëns
On the Holy Mount, in D flat major.....Dvorák
Silhouette in C sharp minor.....Dvorák
Largo.....Bach-Saint-Saëns
Etude in C major, op. 23.....Rubinstein

One of the workers in the field of music who has done some good work in the cause is Mrs. O. L. Fox, the vocal teacher, who has made her home in this city for twenty-seven years. During that time she has been the recipient of many marked expressions of admiration from contemporary musicians, but of none which she prizes more than the following testimonial from M. Delle Seide:

I have reproduced a copy of the letter, as it will prove of interest to many Chicagoans:

ENRICO DELLE SEIDE TO MRS. O. L. FOX.

[Translation.]

PARIS, July 30, 1898.

MADAME—Allow me to present you my congratulations upon the proficiency of your pupil, Mme. Alice De Mere Bennie. I have found hers to be a beautiful voice in every sense, and also well trained. She possesses a remarkable musical intuition, together with a superior intelligence. I have had the occasion to hear other pupils who have worked and studied under your direction, and I have had always the pleasure to acknowledge that you possess an excellent method of teaching, and that you know how to transmit it to your pupils with a veritable success. Please accept again, dear madame, my sincerest congratulations upon your good work, and believe me with highest esteem.
Yours,
E. DELLE SEIDE.

A versatile, fascinating woman is Mrs. Fox, with a faculty for making her pupils attached to her. A writer of many charming songs, a musician of culture and experience, a sincere artist striving for the best, Mrs. Fox is one of the old-timers whose record here is a source of pride. Many of the singers studying with her are now holding good appointments. Two of the most recent successes have been Grafton Baker and Frank Rushworth, both of whose voices were trained by Mrs. Fox, and to whose instruction they doubtless owe their present recognition.

The excellence of Mrs. Regina Watson's instruction was never better illustrated than by Miss Ella Scheib, who recently entered the profession. Her recital at Davenport was an example, so the local papers say, of artistic pianism not heard in the city for a long time, and so great was the enthusiasm aroused that Miss Scheib had four return engagements offered her.

At Rock Island, too, the young pianist was received with acclamation as one of the pianists from whom a brilliant career is awaiting. From personal knowledge I can say that in a very few years Ella Scheib, if she continues her present fine work with Mrs. Watson, will compete with the best here. She surprised many of us at the recital given lately in Chicago by playing a difficult and varied program with a musicianship not expected in a young pianist. Her technic is extraordinarily clean, and

**PHIPPS
&
CAMPIGLIO,**
138 Fifth Avenue, New York.
TELEPHONE: 2717 10TH STREET.

HELEN BUCKLEY,
SOPRANO—ORATORIO, CONCERTS AND SONG RECITALS.
MAX HEINRICH,
The most eminent Baritone and "Lieder" singer in America.

her accuracy of detail, on which Mrs. Watson evidently insists, is remarkable. Finish and phrasing, too, are such as one expects from a pianist who has studied with this distinguished Tausig disciple, Mrs. Regina Watson. To her artistic qualifications Miss Scheib has the good fortune to be possessed of a most engaging personality, with the ingenuousness of youth and the simplicity of the earnest worker who desires to become an artist working for art and musicianly glory.

The following is the program played by Miss Ella Scheib:

Prelude and fugue, G minor.....Bach
Sonnate, C sharp minor, op. 22, No. 2.....Beethoven
Impromptu, A flat, op. 29.....Chopin
Intermezzo Scherzoso, op. 32, No. 1.....Schutt
Polka, op. 47, No. 2.....Glazounow
Faschingschwank aus Wien.....Schumann
Allegro, Romanze, Scherzino, Intermezzo.....Schumann
Nocturne, op. 19, No. 4.....Tschaiakowsky
Capriccio, op. 19, No. 5.....Tschaiakowsky
Rhapsodie Hongroise, No. 13.....Liszt

Theodore Spiering and Miss Jeanette Durno are the artists engaged at the next concert of the athletic club.

T. P. Brooke has engaged Miss Agnes Pringle for the Great Northern concert to-morrow. These concerts are becoming the regular Sunday afternoon event to which everyone (who can) makes a point of going.

Some of August Hyllested's more advanced pupils announce a complimentary concert for Wednesday next, at which they will be assisted by Christian Martens, William Eis and Miss Della Crysdale. The following is the program:

Sonata, op. 31, No. 3.....Beethoven
Miss Lucia Hoppe.
Serenade.....Hyllested
(For baritone, violin obligato, harp and organ.)
C. F. Martens, William Eis, Miss Della Crysdale,
August Hyllested.
(Published for voice, with piano accompaniment by
Clayton F. Summy, Chicago.)
Fantasia, Impromptu, op. 66.....Chopin
Ballade, op. 47.....Chopin
Miss Olga Johnson.
Four-Leaved Clovers.....Hyllested
(For baritone, violin and piano.)
Mr. Martens, Mr. Eis and Mr. Hyllested.
(Published for voice and piano by Lyon & Healy,
Chicago.)
Grand Polonaise in F sharp major, op. 6.....Sarembsky
Miss Paula Markus.

A new trio has been formed, and by next season will be in shape for concert work. The personnel is good enough to ensure the services of a first-class manager, if one can be found here. The artists composing the trio are Miss Ella Dahl, Otto Roehrborn and Herman Diestel.

Miss Ella Dahl, who has been a favorite pianist here for several seasons, announces a recital at Steinway Hall April 6. Mr. Roehrborn, violin, and Mr. Diestel, cello, will be the assisting artists. The program to be given is:

Trio No. 1, op. 1, for piano, violin and cello.....Beethoven
Variations, op. 32.....Beethoven
Prelude, op. 5.....Arne Oldberg
The Butterfly.....Grieg
Aus Holberg's Zeit.....Grieg
Nocturne, D flat.....Chopin
Finale, from Sonata, op. 58.....Chopin
Concertstück.....Weber

Miss Marie Carter, who has been studying with Mrs. Genevieve Clarke Wilson during the past three seasons, intends entering the professional field for oratorio and concert work next season. Miss Carter is only twenty-four years of age, but has been remarkably successful with her charming voice, which is beautifully full and true. She has lately filled a number of engagements, and will sing for the Daughters of the American Revolution March 25, Edgewater Club April 12, and at Waukegan April 14. Miss Carter also occupies a prominent church position here, and is decidedly one of the coming Western sopranos, owing to her own excellent voice and Mrs. Wilson's exceptional training.

The next general concert of the Amateur Musical Club will be given at Steinway Hall on Monday, March 28, at 2:30 o'clock, the program being arranged by the executive committee. The feature of the afternoon will be the reading of a paper on "British Song Composers" by William Armstrong, and illustrated by the following songs:

In the Merry Maytime.....German
I Love Her.....Somerwell
Oh! Swallow, Swallow.....Somerwell
Miss Elizabeth Harding.
Oh, Hush Thee, My Baby.....Mackenzie
The First Spring Day.....Mackenzie
Miss Helen Goodrich.

Triestesse.....d'Hardelot
Spring Contrasts.....d'Hardelot
The Spring, My Dear, Is No Longer Spring.....Allittson
The Nightingale Has a Lyre of Gold.....Allittson
Mrs. Ruth Tillotson Bangs.
Accompanists, Mrs. Nellie Bangs Skelton and Mrs.
Edwin N. Lapham.

JEANNETTE DURNO.

The following notices from the Chicago critics serve to show the estimation in which the young pianist is held here:

Miss Jeannette Durno gave her first recital in this city at Steinway Hall last evening before a large and friendly audience. The impression created by her playing is that she is a pianist who is well worth watching. She has an adequate technique, and she plays such numbers as Moszkowski's "Etincelles" and Lavellée's "Butterfly" with surprising dexterity. In view of her success in these trifles it is all the more gratifying to find that she can play Beethoven seriously and with intelligence, and that her rendition of Chopin is sane and poetic. The andante spianato was given with unexpected sympathy and a kind of reserve which is not to be looked for in the playing of most of the young and morbid interpreters of Chopin. In the Liszt rhapsody she showed a lack of sustained power, as was to be expected, but she displayed some force and no little technical quality even here. Judging from her work taken in its entirety, she is a pianist of unusual promise and talent, who is admirably equipped to make good her promise when she has gained the breadth of style and the power which may come with maturity. The audience asked for a repetition of the Lavellée number, and in response to the applause at the close of the concert the player returned to give the favorite "Kammenoi Ostrow" selection from Rubenstein, playing it with great delicacy and refinement.—Chicago Record.

Steinway Hall was comfortably filled last evening to hear Miss Jeannette Durno, a talented pianist. This young artist has lately returned from Europe, where for three years she has studied with Leschetizky, with what success was clearly shown by her performance last night. The program showed great variety governed by admirable taste, and Miss Durno played everything well. She possesses remarkable technique, as was plainly manifest in the selection from Chopin and the concluding number, Liszt's Rhapsodie No. 12. It is not alone in technique, however, that this young artist can lay claim to distinction, for though she possesses great strength of tone, combined with a delicacy of touch, she also plays with ease, and, above all else, soul. Her interpretation of the works of the great masters showed considerable originality. She has a graceful manner and plays always with a pleasant degree of confidence. At the conclusion of the program she was recalled and gave Grieg's "Spring Song." Miss Durno has practically just entered upon her musical career, and her forthcoming engagements will be watched with a great deal of interest.—Chicago Chronicle.

Miss Jeannette Durno made her first debut as a piano virtuoso in Steinway Hall last night to an audience which showed its appreciation of her in a most enthusiastic manner.

Miss Durno is a Rockford girl and only twenty-two years old. She came to Chicago in 1891 and studied two years with Haastadt, of the American Conservatory. In 1893 she went abroad to Vienna and worked under Leschetizky for three years, and only last fall returned to this country. Although last night was her first public recital, she has been heard several times in concert. She opened the recital course of the Amateur Musical Club, in Steinway Hall, having belonged to the club when she was here as a student.

Miss Durno was becomingly dressed in pink and, regarded merely as a girl, was very pretty, leaving out her qualities as a musician. Her program—to mention late what ought to have been mentioned first—was remarkably

well chosen. It included a sonata of Beethoven, the "Pavillons" of Schumann, a tarantelle of Leschetizky, Lavellée's "Butterfly" and, as a charming contrast to that, the andante spianato of Chopin. The last piece regularly on the program was Rhapsody No. 12 of Liszt. The audience, as one man, kept its seat at the end of the program and insisted on some more music. She received a bouquet of roses after the Schumann piece.

Miss Durno's technique was very creditable, and with it she has not lost any of the feeling which seems sometimes not to accompany extreme manual skill. Particular mention ought to be made of the delicacy of her playing. The applause of Miss Durno's hearers she accepted with charming modesty, having forgotten the enthusiastic reception which the West gives to those who appeal to it.—Chicago Inter-Ocean.

Among the young pianists claiming recognition this season Miss Jeannette Durno, who was heard in a recital program at Steinway Hall last night, has an especial claim. Until within three years she studied in Chicago, where the major part of her musical education indeed was obtained. At the time of her departure she demonstrated the results of a talent eminently deserving of further development. Last evening was the first recital that she has given of other than a semi-public character since her return from Vienna.

With the group of selections succeeding it Miss Durno impressed with growing conviction the fluency of her technique, the admirable refinement and the delicacy in her performances. These selections by Leschetizky, Moszkowski, and Lavellée, together with Schumann's "Pavillons," op. 2, were beautiful accomplishments and received with unstinted appreciation by her audience. The "Butterfly" of Lavellée was encored and most deservedly. Following these came Chopin's Andante Spianato and Polonaise op. 22, and the Liszt Rhapsody No. 12, played with excellent resource in fluency and technique, with refinement and vitality.—Chicago Tribune, Jan. 21.

Madame De Norville's concert, at which she had the assistance of the De Norville Quartet, was one of the interesting events of Wednesday evening. In addition to the popular giver of the concert, who is a valued member of the American Conservatory, Mrs. Frances Wainwright, Frank Winter and Robert Stevens, violinist, took part in the entertainment, of which the following is the program:

Overture.....Balfe
Orchestra.
Haunt of the Witches.....Cora Cassard
Frances Wainwright.
Romanza.....Norris
Frank F. Winter.
Villanelle.....Dell'Acqua
Madame De Norville.
Annie Laurie.....Buck
Quartet.
The Robin.....Neidlinger
Serenade, from Ben Hur.....Lyon
Frances Wainwright.
Berceuse.....Smith
March Casaque.....Bachman
Miss Grace Stone.
Aria, Una Voce.....Rossini
Madame De Norville.
Mazourka de Concert.....Musin
Frank F. Winter.
The Mighty Deep.....Jude
Frances Wainwright.
Spring Song.....Weil
Serenade.....Nevin
Madame De Norville.
Flute obligato by Louis Beuerle.
Accompanists, Mrs. Lura Clark, J. Clyde Smith.

Miss Carolyn Renfrew, once of Boston, now of this city, has evidently some special qualifications to be judged as a valuable addition to the list of vocalists here. Her notices, of which a few are given, are certainly favorable:

Miss Carolyn Renfrew was, of course, the attraction of the evening, and as she appeared upon the stage was greeted with applause. Her first number was a beautiful selection by Sir Henry Bishop ("Lo, Hear the Gentle Lark"). To the refined ear this was a rare treat. As an encore she sang "Annie Laurie," in which, it is said, she has more than once brought tears to the eyes of the audience. Miss Renfrew's second number was "Ernani Involami," from the opera "Ernani," by Verdi, and by special request she sang "Spring." She sang as an encore

SEASON OF 1897 AND 1898

111 OF 111

The Virgil Piano School of Chicago.

Mr. ANTHONY STANKOWITCH, Director.

MAKES a specialty of Piano Technic and Musical Interpretation based on the principles of The Virgil Method. SPECIAL ATTENTION given to correct Foundational Instruction and the use of the Virgil Practice Clavier; also to the preparation of Teachers in the use of the Virgil Method and Practice Clavier.

Prospectus and additional information
forwarded on application.

HENRY M. BRUNS, Manager,

15 Washington Street, CHICAGO, ILL.

"Killarney." Miss Renfrew's trills are remarkable and she has wonderful control over her voice, which is a pure, high soprano, strong and flexible. She ranks with the best singers of the day.—*Marseilles Register*.

She has a voice of marvelous flexibility and rare sympathetic power.
Her voice has strength, sweetness and carrying power.
Her rendition of the old ballads is exquisite.—*Buffalo Journal*.

She is a vocalist of almost national repute and deserves her popularity, as her voice is one of the most cultured ever heard in Ottawa.—*Ottawa (Ill.) Republican-Times*.

Miss Renfrew is the possessor of a very pleasing soprano voice, which shows the effects of a most thorough culture and her methods are of the very best. She excels where singers generally fail, in the high register, and she trills through the most difficult passages with perfect ease, giving an intelligent interpretation and entertaining rendition of the better class of music so often made disagreeable by those not competent to master it.—*South Bend (Ind.) Tribune*.

Without paying this young lady any undue flattery it may be said that she is a genius in her way. Wherever people have been fortunate enough to hear her she has won great favor wholly owing to her great ability.
* * * She has a rare voice and her singing is a great treat.—*Niagara Falls Gazette*.

The Vilim Orchestral Club of twenty-five members gave a series of three concerts, which proved a success artistically and financially, in Libuse Hall, West Twelfth street and Boulevard, March 9, 23 and 30. The following are extracts from the programs given:

March, Tannhäuser.....Wagner
Orchestra.
Violin, Fantaisie Caprice.....Vieuxtemps
Nels Holter and Orchestra.
Violin, Cavatina.....Bohm
Little Ethel Freeman.
Violin, Gypsy Melodies.....Srasate
John Gibbs and Orchestra.
Violin, Scenes de Ballet.....De Beriot
Master Richard Vilim.
Vocal, Non Piu an drei.....Mozart
Cyril B. Smith and Orchestra.
Vocal, from Lesticky korar.....Piroda
Vocal, By His Side, from opera Bells of Corneville.....Planquette
Miss B. Tierney.
Serenade, for flute and horn.....Sittl
Messrs. Calerman, E. Wright and Orchestra.
Military March.....Schubert
Overture, Enfruneg aus den Serail.....Mozart
Evening Songs.....Sladec
Violin, Ballade et Polonaise.....Vieuxtemps
Wm. Eis and Orchestra.
Lustspiel Overture.....Keller Bella
Vienna Beauties Waltz.....Ziehrer
Cske pisme.....Spina
And many more of a lighter order.

FLORENCE FRENCH.

Walter Henry Hall.

Walter Henry Hall, choirmaster of St. James' Church, corner Seventy-first street and Madison avenue, will give a free recital of Rossini's "Stabat Mater" at the church, assisted by the full choir, on Thursday evening, March 31. This choir is noted as being one of the best boy choirs in the country, and this opportunity has been given professional organists and singers who are otherwise engaged on Sundays a chance to hear this remarkable choir.

Mrs. Joseph Augustus Flynn.

A soprano who has been heard at a number of concerts and fashionable musicales this winter is Mrs. Joseph Augustus Flynn, who, before her marriage, as Miss Moore, was known as one of the best artists of Syracuse, N. Y. In Mrs. Flynn is combined a voice of exceptional brilliancy and beauty of quality, and a charming and graceful personality.

At a concert recently given at the Waldorf-Astoria, by the Society of New England Women, Mrs. Flynn sang with pronounced success "Non Destarmi," from "Romeo et Juliette," by Gounod, and "Se Saran Rose," by Ardit. The word amatenr as applied to Mrs. Flynn is apt to be misleading. She is an artist, and it is to be hoped that in the near future she may be induced to appear on the concert stage in a professional capacity.



NEW YORK, March 28, 1898.

FERDINAND CARRI'S Students' Violin Recital last Tuesday evening, in Chickering Hall, was attended by a large and enthusiastic audience. The program was a highly interesting one, being composed exclusively of violin works, ancient and modern. The students acquitted themselves in a most commendable manner, reflecting much credit on their master. Their playing was principally characterized by true intonation, good phrasing, healthy tone production and brilliancy and freedom of bowing. Of the solo performers young Carl Schoner deserves special praise for his artistic performance of the Vieuxtemps Ballade and Polonaise, with which he aroused the audience to enthusiasm. He had the honor of four recalls.

Carl Moszkowitz displayed fine judgment and brilliant execution in Saint-Saëns' Rondo Capriccioso, and Carl Brenner played Vieuxtemps' Reverie with true artistic sentiment. Miss Theodora Lilienthal gave an excellent rendering of Vieuxtemps' Air Varié, op. 22, in which she had a good opportunity to exhibit her good bowing, especially in the staccato passages. Two movements from Ries' Suite, op. 34, were admirably played by Miss Midge Gilson. In the "Moto Perpetuo," which Miss Gilson took in a rapid tempo, her light bowing was shown to the best advantage. Ida Wanoscheck, who is now ten years old, has improved wonderfully in tone and technic since last heard. This was shown in her finished performance of Leonard's "Souvenir de Haydn." She overcame the difficulties with ease and was recalled. Little Rosa Ohla, a child five years of age, made quite a hit with her performance of a Fantaisie by Alard, but the wonderful part of her playing was the accuracy and self-possession she showed in the first violin part she took in the quartet, in which she was well aided by her other small companions, Ida Wanoscheck, I. Moszkowitz and Willie Monaghan, the latter with whom she also played a duo.

Of the ensemble numbers which deserve special comment were Carri's transcription of Ernst's Rondo Papageno for two violins, brilliantly performed by the Messrs. Schoner and Moszkowitz. Two young lads of twelve, Charles David and Isidor Moszkowitz, played their teacher's difficult Ernani Fantaisie with a great deal of spirit and were loudly applauded, and the Misses Th. Lilienthal, Jennie Tim and Flora Boyd gave an excellent rendition of an arrangement for three violins of the "Carnival of Venice," Bach's Preludio and Gavotte from the E. major Sonata, arranged for four violins by F. Carri, received a capital interpretation by the Messrs. Schoner, Moszkowitz, Amsterdam and Brenner. The last number, Gounod's "Ave Maria," for violins, with piano and grand organ, performed by the Misses Lilienthal, Boyd, Everitt, Gilson, Tim, Kenney, Wanoscheck, Porter, Ohla, and the Messrs. Schoner, Brenner, Mallett, Amsterdam, C. and I. Moszkowitz, Van Derventer, Locke, David and Monaghan, made a great impression upon the audience. The immense volume of tone and beautiful quality of the twenty violins was effective in the highest degree.

The concert was an exhibition of an array of violinistic talent very seldom heard at one recital, and proved posi-

tive evidence of the excellent violin training at the Messrs. Carri's Institute.

Max Liebling played the piano accompaniments with artistic discrimination and support.

* * *

"Musical Criticism" was the subject of William F. Apthorp's lecture last Saturday afternoon, at the Waldorf, where was assembled a good-sized audience to listen to the gentleman from Boston. After a witty and extremely graceful introduction by Bishop Potter the learned and earnest critic at once plunged into his subject.

This is not the place for a resumé of the lecture; enough that it was scholarly, profound, philosophical, æsthetic; read from manuscript, it was evidently the product of his best thought and truest conviction, and as such was received with thoughtful attention and deep respect.

Not every New York Boston-Symphony-goer knows that Mr. Apthorp is the writer of the highly interesting analytical programs which are in use when this orchestra plays. Everyone reads them; few read or remember the author!

* * *

Dudley Buck's lecture, "The Composer's Point of View," was given last Thursday afternoon in the Metropolitan College course, in Assembly Hall. It was a fifty minutes' talk, delivered in easy, conversational tone, full of happy hits, good advice to students, bon mots and telling illustrations. In an inimitable manner, all his own, the respected composer and teacher gave his views on the sprouting composer—the divine revelation folks, who send yards of manuscript, but never inclose a postage stamp for a reply—and various other more or less musical folk.

It was by long odds the best lecture I have ever heard, and should have been heard by a million musicians.

* * *

Edward Bromberg, mentioned frequently in this column, has been engaged as bass soloist at the First Presbyterian Church, Yonkers, N. Y., and will start to sing there from May 1.

On March 21 he sang with great success at a musicale given at St. Andrew's Methodist Episcopal Church, West Seventy-sixth street. The musicale was for church purposes.

The good people of Yonkers will have a voice worth going to hear at the First Presbyterian, his fellow members of the choir a genial but modest man as companion—and I hope Edward B. will have dollars and appreciation galore as his share!

* * *

Here's another Edward, surname Mayerhofer, resident in Yonkers, but busy as a teacher here also as well, in our Island City, whose artistic students' musicale a month ago was an event to be remembered. Mr. Mayerhofer is planning a junior pupils' musicale, to occur in his new studio, 15 North Broadway, Yonkers, end of next month, when the younger members of his large and promising class will display to the public what they can do in the pianistic line. Mr. Mayerhofer is also busy in other branches of art, being hard at work on something in the literary line, which he does not divulge to everyone, and turning out a wedding march ever and anon for the marriage ceremony of some favorite pupil. Mr. Mayerhofer has had an interesting career, including years of life in Italy and Mexico, the latter during the miserable Maximilian's regime. He is a member of some years' standing of the New York State Music Teachers' Association.

* * *

The Misses Harris, of 173 West Twelfth street, issued cards for a reading and musicale for Wednesday evening, March 23.

Miss McCowen gave her much-admired selection, "Whither," and the other artists were Madame Ogden Crane, Miss Catherine Harris, Mrs. Forsdike, Mrs. McCowen, Miss Colwell, Harry E. D. Taylor, N. A. Shibley and Harry Crane. Madame Ogden Crane's singing

50 Cities in which CARL has appeared.



New York.
Boston.
Cleveland.
Atlanta.
Providence, R. I.
Richmond.
Worcester.
Frankfort, Ky.
Binghamton.
Wilkesbarre, Pa.
Valparaiso, Ind.
Lynchburg, Va.

Chicago.
Cincinnati.
Washington, D. C.
Buffalo.
Montreal.
Augusta.
Reading.
Niagara Falls.
Syracuse.
Carlisle, Pa.
Danville, Va.
Charlotte, N. C.
Chambersburg, Pa.

Philadelphia.
Denver.
Columbus.
Pittsburgh.
Leavenworth.
Charleston.
Norfolk.
Poughkeepsie.
Princeton.
North Adams.
Spartanburg, S. C.
St. Albans, Vt.
Zanesville, Ohio.

San Francisco.
Salt Lake City.
Nashville.
Brooklyn.
Colorado Springs.
Pueblo, Col.
Scranton.
London, Ont.
Wellesley.
Taunton.
Marietta.
Delaware, Oaio.

For open dates address

9 West 22d Street, New York.



OLIVE MEAD, Violinist.

Solo Violinist, season 1897-8, with the BOSTON SYMPHONY ORCHESTRA
Address
121 West 90th St.,
New York, or
Remington Squire, Mgr.
125 East 24th Street, New York.

was especially enjoyed. Her busy and successful life as a teacher gives her but little time for public work, a condition of affairs by which the public is the loser.

Lewis W. Armstrong sang last Tuesday William Luton Wood's song, "The Land of Little People," most appropriately and feelingly, after Dr. Jenny B. Merrill's lecture on "Work and Play," at the New York Collegiate Institute. Dr. Merrill is superintendent of the New York City Kindergarten System, and the solo was just the thing for the time and place.

Miss Elizabeth Kerr, a pupil of Mr. Armstrong's, sang at a concert at Dr. Virgin's Church (Pilgrim Congregational, 123rd street and Madison avenue), "For All Eternity," and Brownell's "Four Leaf Clover." All were delighted with the finish and style of her rendering and complimented her upon her improvement and excellent method.

Mrs. Armstrong, who is an able pianist, was her accompanist.

Madame Ogden-Crane's "Afternoon With Dr. Muckey and Music," last Wednesday, drew many pupils and friends to the popular vocal teacher's studio. Dr. Muckey descanted at length upon the American Musical Protective League, explaining its purposes and hopes. Much of this was new to those present, and a lively interest was manifested in this magnificent plan for the emancipation of American music and musicians.

Jeanette Robinson Murphy's evening at Rutgers Presbyterian Church, "Negro Slave Songs and Plantation Folk-lore," was delightful, replete with wit, pathos, superstition and eccentricities. Mrs. Murphy is a Southern woman by birth and breeding, and has given years of study to the musical traditions and plantation life of the South. She possesses a clear, mellow, soprano voice, which has been carefully cultivated. The program was:

Origin of Negro Music—"Ballots and Spirituals."
Song—"Done Found Dat New Hidin' Place."
(A striking tune from Africa.)
Song—"Don't Want er be Buried in de Storm."
(Frequently sung while washing windows.)
"Singing Sam."
Song—"See Heah, my Sistah." (Negro shouting song.)
Song—"I Done Done What Yer Told Me ter Do."
(Crooning lullaby, as sung by Southern mammys.)
Sermon on Gold and Silver.
Folk Lore and Traditions.
Song—"See Ma Brudder—Tell Him fo' me."
(Message to those in heaven sent in care of the dying.)
Song—"Roll 'im an' er Roll 'im Baby."
Song—"T's Gittin' Gladder, Gladder, Gladder."
(Camp Meeting revival song.)
Song—"Gawd Bless dem Yankees, We Lub 'em Sweet."
(How Mam Calline turned Lettle Marster into a full blown Yankee.)
"T's sorry fo' Bits."—anecdote of negro funeral.

Parson Price's pupils get their share in the annual scrimmage for church choir places; among them J. H. Childs, baritone at St. James' Church for the past year, goes to Nostrand Avenue M. E. Church, Brooklyn. J. Phillips Van Huyck, the tenor at St. James' Church, goes to the Ross Street Presbyterian Church.

Miss Marie Cahill, who made the best impression in the very bad play of "Monte Carlo," is one of the best sopranos in Mr. Price's excellent class of this year.

Miss Margaret Fuller, who made her metropolitan debut in "Camille" at the Knickerbocker Theatre on the 22nd inst, has been studying with Mr. Price for three years. Miss Elsie Leslie (of Little Lord Fauntleroy fame), who is engaged by Joe Jefferson for his company for next season, is studying hard with Mr. Price.

CHOIR NOTES

Miss Marguerite Hall, who went last year from the South Church to the Marble Collegiate, returns May 1 to the first-mentioned.

Miss Lucille Florence Jones leaves the Union M. E. Church, Forty-eighth street and Broadway, for a much

better position, that of soprano of Dr. Behrends' (Central Congregational) Brooklyn church.

Miss Martha Stark is to be the new alto of the same church. Both young women are "divinely tall," the exact opposite of their predecessors.

Miss Effie Stewart is engaged for the soprano position at Dr. Parkhurst's (Madison Square Presbyterian) church. Jessie S. Orcutt, soprano (a Van Yox pupil), formerly singing in a Brooklyn church; E. Ellsworth Giles, tenor (also Brooklyn), and George Fleming (formerly P. E. Church Beloved Disciple), are all new members of the Central Presbyterian Church, Fifty-seventh street.

Miss Lillian Butz, soprano, goes to St. Andrew's M. E. Church. Miss Elizabeth Corey, soprano, goes to Carl Schmidt's church, Morristown, N. J. B. Frank Croxton, bass, to Clinton Avenue Congregational Church, Brooklyn. Roland Paul, tenor, to the same church. Mrs. H. C. Connell, soprano, to the same church. Fred Hiller, tenor, goes to the Forty-eighth Street Collegiate Church. Miss Harriet Hubbell, alto, to the Scotch Presbyterian Church, Central Park, West. Miss L. E. Stevens, soprano, to same church. Mrs. W. A. Turnbull, soprano, will sing at the First Baptist Church, Boulevard. Miss Cora Suters, alto, to the same church. Will Weeden, tenor, same church. Miss Edith J. Miller, alto, to St. Bartholomew's. Miss Alice May Sherwood, alto, goes to the Marble Collegiate Church. H. E. Williams, bass, to the Lafayette Avenue Presbyterian. Charles A. Rice goes to Dr. Parkhurst's (Madison Square Presbyterian Church). F. M. Davidson, tenor, goes to the Second Presbyterian Church, Newark. M. R. Wood, bass, to Trinity. W. S. Grimstead, bass, to Christ Church, Brooklyn. Miss Marie Donavin, to Bloomingdale Reformed Church. Miss Clara H. Bussing, soprano, goes to St. Ignatius. Miss Thunders, soprano, to St. Agnes' R. C. Church, Brooklyn. Miss Helen Niebuhr, alto, to the First Presbyterian Church, Yonkers. Miss Jessamine Hallenbeck, soprano, same church. Robert Hosea, bass, to the Broadway Tabernacle. A. L. Crawford, tenor, to Church of the Epiphany, Morristown, N. J.

The larger proportion of these choir engagements were made through the agency of Thomas & Fellows of Carnegie Hall. They report a great dearth of tenors, having at this time more places open on their books than singers for the vacancies.

We welcome to the world of music two young singers, Miss Eleanor Stuart Patterson and Miss Elizabeth Dodge. They are not yet matured, but possess some sterling material—voice and temperament. With further training and experience they are bound to make a name for themselves. They were heard last week at Will C. Macfarlane's organ recital in All Souls' Church. Miss Dodge's delightful soprano rang with intense feeling in Mendelssohn's "Hear My Prayer," and Miss Patterson, an alto of wide range and robust quality, distinguished herself particularly in an old French song, "J'attends le Soir," which she sang in broad, excellent style.

Mr. Macfarlane's playing, especially of the Scherzo from "Midsummer Night's Dream," and of the "Marche Religieuse," by Guilmant, made an excellent impression.

The following was the program:

Concert Fugue.....Dienel
Minuetto.....Widor
(From Symphony No. 3.)
Marcia.....Widor
Songs—
Hear My Prayer, O Lord.....Dvorak
J'attends le soir (old French).....Albanese
Miss Eleanor Stuart Patterson.
Sonata, in E minor, op. 23.....De la Tombelle
Soprano solo, O for the Wings of a Dove.....Mendelssohn
Miss Elizabeth Dodge.
Scherzo, from Midsummer Night's Dream music, Mendelssohn
(Arranged for organ by S. P. Warren.)
Duet, Night Hymn at Sea.....Goring Thomas
Miss Dodge and Miss Patterson.
Marche Religieuse.....Guilmant

The Baton Club Concert.

THE second concert of the Baton Club, under the direction of William C. Carl (season 1897-'98), was given in the chapel of the "Old First" Presbyterian Church last Friday evening, March 25.

The concerts of this admirable organization have frequently been recorded in these columns, and it is a pleasure to observe the progress and proficiency which the club has reached under Mr. Carl's leadership. The program included several part songs and glees, sung with spirit and beautiful shading. "A Swedish Folksong" (arranged by Mr. Carl) and a "Scotch Song," given by the choir of the "Old First" with finesse and purity of tone; three songs sung by Mrs. Antonia Savage Sawyer, which showed her voice to great advantage and her versatility, as they were delivered in French, German and English, together with Gade's oratorio "The Crusaders." This attractive work was given a splendid performance. The attacks, phrasing and interpretation were excellently done, and reflected the utmost credit on the popular conductor.

The solo parts were sung by Miss Mary H. Mansfield, soprano; E. Ellsworth Giles, tenor; Luther Gail Allen, baritone, and the choir of the "Old First." These left nothing to be desired and contributed largely to the success of the evening. Mrs. Laura Crawford was the pianist, and a most capable one, giving the accompaniments in admirable form.

The Baton Club is one of the most flourishing musical organizations of the metropolis and well deserving of the success attained. The final concert of the season will occur in April.

Dora Valesca Becker.

At the concert given on Sunday evening at the Sturtevant House Miss Dora Valesca Becker, violinist, was one of the soloists. As usual she scored a great success for her artistic playing.

Fred W. Schalscha.

At the concert given by Fred W. Schalscha, violinist, in Chickering Hall on Friday evening last he was assisted by Miss Ray Levison, pianist; Miss Arabella Duncan, soprano, and Felix Boucher, cellist. The accompanists were Miss E. Louise Russell and Isidore Luckstone. The program was an extremely well arranged one and the music of the highest order.

Mrs. Ratcliffe-Caperton.

Mrs. Ratcliffe Caperton has been re-engaged for Ogontz School next year. The entire vocal department is under Mrs. Caperton's direction. In speaking to her of the arrangements for next year the principal, Miss Frances E. Bennett, said: "We have had professors from all parts of the world, but we have never had anyone who has had the success in training voices and making singers that you have had."

Mrs. Elford Gould.

Mrs. Gould gave a piano recital last week, which was an interesting affair, with this program:

First movement of Concerto, A minor.....Schumann
With the orchestral accompaniment arranged for a second piano.
Mrs. Gould and Mr. Huss.

Sonata.....Mozart
Gavotte.....Gluck
Du bist die Ruh.....Schubert
Intermezzo.....Brahms
Rhapsodie.....Brahms
Cleopatra's Death.....Huss
Nocturne.....Chopin
Valse.....Chopin
Polonaise.....Chopin
Isolden's Liebestod.....Wagner

"Cleopatra's Death" (transcribed), to be sung by Madame de Vere Capio at the Philharmonic concert this week, was played by Mrs. Gould.

Published by **G. SCHIRMER, NEW YORK.**

Selections from Favorite Operas for the Piano.

- | | | |
|--------|--------------------|----------|
| No. 1. | CARMEN | By Bizet |
| 2. | FAUST | Gounod |
| 3. | ROMEO AND JULIET | Gounod |
| 4. | TANNHAUSER | Wagner |
| 5. | LOHENGRIN | Wagner |
| 6. | TRISTAN AND ISOLDE | Wagner |
| 7. | AIDA | Verdi |
| 8. | RIGOLETTO | Verdi |
| 9. | IL TROVATORE | Verdi |
| 10. | LA TRAVIATA | Verdi |
| 11. | BARBER OF SEVILLE | Rossini |

(TO BE CONTINUED.)

Price, Each, Net 50 Cents.

These selections lead through the entire operas, taking in every air and melody of importance and representing in reality a condensed edition of the piano score rather than merely a selection.

INNES
AND HIS **Band.**
Every Sunday Night,
Manhattan Theatre, New York.



HARRY J.

ZEHM
CONCERT ORGANIST.

Pupil of Alexandre Guilmant.

Address 111 West 105th St., New York.



BERNARD

SINSHEIMER,
Solo Violinist.

Concerts, Recitals and Musicales. Violin and Ensemble instruction

Address for Terms, Dates, &c.,

Studio: 169 East 70th Street, New York.

THE LAST BOSTON SYMPHONY CONCERT.

THE concert given by the Boston Symphony Orchestra last Thursday evening at the Metropolitan Opera House was the most remarkable of the series and also the last. Seldom has the band from Boston played with such overwhelming brilliancy and seldom has it played before such a large and appreciative audience. The outbreak that followed the wonderful performance of the scherzo of the Ninth Symphony was not only a token of enthusiasm aroused by the superlative playing of the orchestra, but it may also be considered a sign of the times. The musical public of New York is sick of slipshod orchestral work, and this season it has testified its love for the classics by crowding the Thomas and Paur concerts whenever the name of Beethoven was announced. Surely there is much in this to console the pessimists who see in Wagner the incarnation of destruction. However, to this concert and its program, which was the following:

Three Movements from the Ninth Symphony, in D minor, op. 125.....Beethoven
Overture to Leonore, No. 3, op. 72.....Beethoven
Rienzi, Overture.....Wagner
Siegfried, Idyll.....Wagner
Lohengrin, Prelude Act II.....Wagner
Tristan and Isolde, Prelude and Isolde's Love Death.....Wagner
Die Walkyrie, Ride of the Walkyries, Act III.....Wagner

At the outset one must protest at the length of such a program, and call attention to a singular fact—Wagner did not sound well in the same scheme with the master of masters, Beethoven. This phenomenon we have elsewhere considered. Yet so superbly were all the numbers read that the audience seemed inclined to beg for more. Emil Paur was given an ovation at his entrance, and at the close of the concert he was recalled, and well he deserved the tribute paid him. To conduct as he did such a trying program, and to conduct it with triumphant success, is a task that few could have compassed. The symphony, despite its truncated form, was solidly played, the first movement being rather passionate in exposition and not so rapidly as Mr. Thomas' interpretation. Greater breadth and dramatic significance were gained. This was especially noticeable in the fantasia and most wonderful of codas.

The scherzo was a masterpiece of execution. In tempo it went even beyond Von Bülow's, particularly in the trio, but it was electric in rhythm, sharp in contour and withal most musical. The tympanist covered himself with vibrating glory. The adagio was lovely in sentiment and color. Such pianos, such crescendos! The permanent orchestra supporters who were present must have felt sick at the poor prospect of their organization ever making such music.

The "Rienzi" overture became a thing of gorgeous color in Mr. Paur's hands. It was taken at an untraditional pace. The Idyll was pregnant in color and line rather than poetical. The "Lohengrin" prelude was another astounding bit of virtuosity, and the conductor had to withstand a fervent appeal for repetition. There were some tremendous climaxes in the "Tristan" music, and the sonorousness of tone, its agreeable massing and, above all, the vocal quality of the strings were so many reminders to us that New York needs just such an orchestra. The "Valkyrie Ride" was polished rather than barbaric, and one missed Seidl's swing. It was a night of nights, and the Boston Symphony Orchestra left us in a blaze of triumph. Where is there such an orchestra in the wide world?

Mrs. Elizabeth Northrop,
SOPRANO.
Tour of Europe after May 1.

PERSONAL ADDRESS:

338 W. 56th St., New York.

Liebling in London.

GEORG LIEBLING, the eminent pianist, has just finished a series of eight recitals by which he has won the highest approval and appreciation from the London critics, as also from the public. His last concerts in St. James' Hall were crowded and the greatest enthusiasm prevailed, showing that everyone acknowledged the extraordinary technic, the wonderful touch, the interesting readings of many widely different compositions, and last but not least Herr Liebling's simply gigantic repertory.

Besides four miscellaneous programs the celebrated artist, to the delight of all music-lovers, devoted separate programs respectively to Beethoven, Schumann, Chopin and Liszt-Liebling. These selections proved the pianist's astonishing command and superhuman memory of piano literature. As the *Standard* and many other important London newspapers write: "Herr Liebling will be welcome whenever he elects to arrange for a further series of recitals in London," and we are glad to hear from Mr. Vert that two more recitals will be given during the season.

Eppinger Conservatory of Music.

THE monthly faculty and pupils' concerto which took place at Carnegie Lyceum on Saturday evening, proved anew the excellent work done at this institution. To have such piano playing and singing by pupils who, with one exception, simply take up their musical studies as an accomplishment, and who can devote but an hour or two daily to their practice at the utmost, is certainly remarkable. Master William A. Tilt, who is but fourteen years of age and who has been under Mr. Eppinger's personal charge for two seasons, played such compositions as "La Castagnette," Kelten, and "Ideal Nocturne," Lysberg. Both compositions were played from memory. His touch is musical and supple and he possesses both strength and lightness.

Harry Roth, twelve years old, who has been mentioned previously in these columns, also played four compositions from memory—"Spinning Wheel," Bendel; "Fairy Lillian," S. B. Mills; "Etude," Ravina, and, for an encore, "Salterella," by Lack.

Equally good work was done by the young ladies. The first number, Weber's "Invitation to the Dance," arranged for two pianos, was performed by the Misses Emily and Edith Gluck, with Mr. Eppinger at the second piano. Ensemble playing is difficult, but this was well rendered, the shading, phrasing and retards were all excellently done. Miss Emily Gluck was also heard in the Largo and Rondo from the Beethoven concerto, op. 37.

Miss Jeanette Schwabe, pupil and assistant, shows marked improvement at each concert, and played Leschetizky's "Les Deux Alouettes," and Stavenhagen's "Caprice" in a brilliant manner. For an encore she played an "Etude" by Lambert.

The vocal pupil who appeared was Miss Tula Xiques, singing a duet from "Aida" with her teacher, Signor G. Ponsi. She has a high soprano voice and already shows the excellent results of her connection with the Eppinger Conservatory.

Of the faculty, Miss Mathilda Gerlach, soprano, a recent addition to the conservatory, sang a Berceuse by Godard—the violin obligato by Emanuel Knoll—in a charming manner. She has a fine voice, which she uses intelligently. As an encore she sang "My Thought," a beautiful little song, by Mr. Eppinger.

Señor Gonzalo de J. Nunez played the "Second Rhapsodie," by Liszt, in his usual faultless manner, and as an encore a mazurka of his own.

The others who added to the success of the evening were Emanuel Knoll in a fine rendering of Walther's "Prize Song." His command of the bow and his fine tone on the violin were commented upon. The mandolin duets, by Carl Wendrath and Mr. Deutsch, called forth hearty applause.

Signor Ponsi sang an aria from "L'Africaine." He has a thorough knowledge of the voice and is a worthy member of the artistic staff of teachers to be found in the Eppinger Conservatory.

The last number was a selection from "Lohengrin."



ARTHUR J. HUBBARD

The Eminent Authority on all matters pertaining to the Art of Singing.

Voice Production, Concert, Church, Oratorio, Teaching and Opera.

Opera class taught Dramatic Action, Stage Practice, Public Performance, &c.

149A Tremont St., BOSTON.

orchestrated by Samuel Eppinger and performed by members of the faculty. Mr. Eppinger is not merely a piano teacher, but he is an accompanist who knows how to support the soloist, whether vocal or instrumental, and a director who inspires his musicians.

Sousa at the Metropolitan.

THE inclement weather did not deter the Sousaites from attending in large numbers the concert of the "March King" on Sunday night at the Metropolitan. Maud Reese-Davies, soprano, sang, and Jennie Hoyle played violin solos, and Arthur Pryor filled the big auditorium with trombone tones, but the centre of gravity was Sousa himself—with all due respect to the others.

Sousa formerly gave his Sunday night concerts at the Broadway and overcrowded the place, and hence for last Sunday and for the coming Sunday the Metropolitan Opera House was taken, and it proves none too large for a Sousa audience.

The program embraced a variety of compositions of the nature demanded by a popular audience, although there were present many musicians, evidently delighted with the performance, among whom was Bandmaster Victor Herbert, of the Twenty-second Regiment, N. G. N. Y., and the Pittsburg Philharmonic Orchestra, and he seemed pleased with the opportunity to hear a first-class military band under a first-class band leader.

"The Inheritance Divine."

The Luther League Choral Union, Emanuel Schmauk director, sang Harry Rowe Shelley's "The Inheritance Divine" Thursday evening, March 17.

Pupil of Mrs. Baldwin.

Miss Eliza Stevens, a pupil of Mrs. Adèle Laeis Baldwin, has been engaged as soprano of the Scotch Presbyterian Church, at Park avenue and Ninety-fifth street.

Success of Lillian Butz.

Sunday evening, March 20, Miss Lillian Butz scored a genuine artistic success as soprano soloist with Innes' Concert Band. She created enthusiasm in her admirable singing of the difficult aria from "Traviata," "Ah! Fors e Lui." A double recall was given this young artist, who is fast taking a high place among the American concert singers.

The *Dayton Evening Press* says of her:

Tuesday evening, March 8, in the regal ballroom of the Waldorf-Astoria, Miss Lillian Butz was the soloist for the Apollo Club, of New York. Sunday, March 6, Miss Butz sang with Innes' famous band at the Manhattan Theatre, in the same city. The New York papers speak beautifully of the splendid voice and admirable style of Miss Lillian Butz. It is most gratifying to see the appreciation and recognition accorded Miss Butz by the musical organizations of the metropolis.

A Great Quartet.

About the middle of April a series of ensemble concerts will begin, given by Mr. Thrane's famous quartet, Ysaye, Marteau, Gérardy and Lachaume. The first will occur in Washington, April 15; Boston, April 16; then follow Cincinnati, Pittsburg, Providence, Milwaukee, Buffalo, and, by the 28th of April, Chicago. On either April 20 or 21, a concert will probably be given in New York in Carnegie Hall by these greatest of artists, when the following program will be performed:

Quartet in A minor.....d'Indy
Lachaume, Marteau, Ysaye and Gérardy.

Concerto in D minor for two violins.....Bach
Ysaye and Marteau.

Quintet.....Franck
Lachaume, Ysaye, Marteau, Bendix and Gérardy.

Mr. Bendix has been especially engaged for New York, Boston and Chicago to assist in presenting Franck's Quintet for the first time in America.

Bach's double violin concerto has never before been given in this country; it was played with success in Europe last season by Ysaye and César Thomson, creating a perfect furore. All music lovers will anticipate with keen interest the gigantic beauties of their programs, and will await with impatience artistic treats provided by the greatest quartet in the world. Such a combination is heretofore unprecedented.

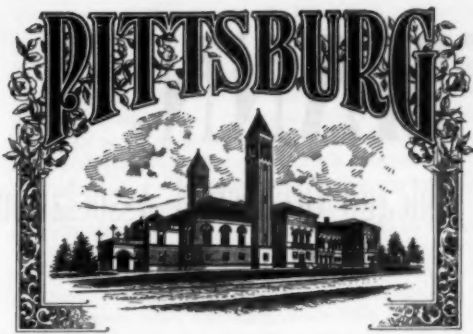


MISS Genevieve Weaver
SOPRANO.

Song Recitals.
French, German and English
Composers.
Concert and Oratorio.

Engaged by Ethelbert Nevin for a series of concerts entirely of his compositions.

UNDER-DIRECTION OF
THOMAS & FELLOWS,
Carnegie Hall, New York City.



PITTSBURG, March 27, 1898.

THERE is a great lull in music here except the big houses attending the branch of the American opera scheme playing and singing here. This outgrowth of Castle Square, Boston; Broad street, Philadelphia, and Forty-second street, New York, might gradually become a permanency here and should be welcomed.

Mr. Archer has returned from his visit East, but has not been seen much in the avenues of public life. There is no reason for a statement put forth recently that Mr. Archer is to leave this city, and there is no reason, either, for the statement made that these letters are contributed to you by the critic of the *Post*. The musical people here are very apt to go about gossiping about things they know very little of; I do not now refer to those who are classified by Bandmaster Herbert as prepared to appreciate heavy music; I mean the great mass as yet unprepared, for we must accept the dictum of the coming brass band symphony conductor as paramount while he occupies that post until now as yet unoccupied by him. He classifies two sorts here, one the kind that can, the other the kind that cannot, yet appreciate him. He is modest, and still, they say, he is very fat.

Carl Retter is not saying much on the present situation, but when he does begin, look out for words.

The *Post* a few days ago referred to a song by Handel called by the *Post* "My Mother Bids Me Bind My Hair." Can THE COURIER explain the exact location of that aria?

The *Press*, in speaking of the two light opera compositions of Bandmaster Herbert, says:

"The Serenade" and "The Idol's Eye" at times are so nearly classic that they might readily pass for a more ambitious form of opera, if a few airs were eliminated, and a new libretto substituted for the former. Both are rich in

organ tones, and in each there is a suppression of brasses characteristic of Mr. Herbert's more serious efforts.

Yes, the organ tones particularly bring about a truly classical effect in the upper register of the bourdon—no bourdon stop. It would, however, be more nearly classic if the horns were transformed into kettledrums just before the substitution of the new libretto. Bandmaster Herbert, who does everything nowadays except running a dynamo, rushing a growler of domestic (it's Pilsener with him), and writing a libretto, may be induced by the committee that manages the Pittsburgh Sinfunny Association to write a libretto, and that would settle it. His own classic music—or nearly classic—could be applied to the libretto after the libretto is written.

Bandmaster Herbert will write it during the odd moments he has to spare between the hours when he is marching down Broadway at the head of the Brass Band and the trip to Pittsburgh to conduct a Pittsburgh Fillharmonic concert rehearsal. There is nothing like a more ambitious form of opera than a less ambitious; but that would not be possible with the Band Master, except possibly the suppression of brasses. In the 19th Symphony in the Poco Pie Lento con amore movement on the third base Beethoven stole a whole chunk of counterpoint from John Sebastian Bach's Toccata and Fugue in P and suppressed it with brasses. Bandmaster Herbert suppresses the same way. Of course if Beethoven in those days did such a thing arbitrarily with Bach, who was dead then, Herbert can do the same kind of thing with Beethoven or DeKoven to-day, although DeKoven is still—yes, still—living. More anon. X.

Bartlett's Song, "Love's Rhapsody."

This fine solo, dedicated to Van Yox, is having quite a vogue. Besides tenor Van Yox, the soprano, Miss Frances Miller, also sings it frequently, and it is found on many programs. The composer has recently orchestrated it.

Allen G. Watrous, a Myer Pupil.

The Milne-Watrous recitals were very successful affairs. Mr. Watrous is now devoting all of his attention to music, and is a credit to the Edmund J. Myer school.

Carolyn L. Yeaton.

This brilliant and charming young pianist is planning a musicale, to occur soon after Easter. She has some fine talent already promised, and several of her pupils will also participate. Miss Yeaton's engaging personality, combined with her artistic piano playing, makes her a very attractive young woman.

Bloomfield-Zeisler.

THREE CITIES AND THEIR CRITICS.

HEREWITH are reproduced the criticisms culled from important papers in three cities where Mrs. Fannie Bloomfield-Zeisler has recently been playing. We commend a careful reading to those who take an interest in the piano playing art.

Often people applaud things that do not deserve it, and often in the wrong place. But there was no place in the program of last night for anyone to make a mistake of either kind. Therefore, when it is said that there was great sympathy between the player and her auditors it is simply investing both the artist and the hearers with a high order of musical intelligence and appreciation. Encores were plenty and earnest from beginning to end, and were responded to very graciously after the superb rendition of the "Caprice," by Paganini, transcribed by Schumann, the three numbers of Mendelssohn and the Berceuse of Chopin. The Mendelssohn numbers awakened great enthusiasm. Mme. Zeisler gave for this encore the "Ruins of Athens" march, by Beethoven, and gave it magnificently. Hardly too much could be said in praise of the program and the artist.—Cleveland Plaindealer, February 27.

There is authority in her playing, and, above all, temperament, interpretation, feeling, the true ardor of a true art. Her technic is so clean, so perfect that it never obtrudes itself as an end, but serves as a means.

The Mendelssohn and Chopin group were a delight, indeed. Here was the innate feminine refinement and delicacy manifest. The "Spring Song" and the "Spinning Song" realized one's ideal; while of the Chopin group, the worthier things, the Berceuse op. 57, that yields a fuller wealth of subtle expression on renewed intimacy, had a rarely true expression, and the brilliant and varied Polonaise op. 53 had fine finish and did not lack in strength, though considered a man's piece.—Cleveland Sunday Voice, March 6.

Mrs. Bloomfield-Zeisler has a virile strength that is masculine in its intensity, and is seldom found in an artist who is capable at times of such delicacy, lightness and grace as she displayed.—Toledo Blade, March 8.

Fannie Bloomfield-Zeisler seems to abundantly deserve all the praise and encomiums that have been lavished upon her. She is certainly magnetic to a great degree, and arouses unswerving interest from start to finish in many of her listeners. She has been called the witch, the enchantress of the piano, yet it is not by witchery that she wins, but rather by the earnestness, zeal and concentration of herself in her playing. With head bowed and mind completely absorbed, every fibre, every energy of her being is focused in the work of her hands. She goes at it with a serious and rapt devotion which permits the lagging or reserve of none of her powers, and seems to carry her work through by sheer enforcement of nervous power. One cannot but wonder how long she will



YSA YE.



MARTEAU.*



GERARDY.



LACHAUME.

ENSEMBLE CONCERTS.

Tour begins April 15 at Washington, D. C.,
and closes April 30 at Chicago, Ill.

SOLE DIRECTION:

VICTOR THRANE,

33 Union Square, W., NEW YORK.

Telephone: 2803 18th St.

* By special arrangement with Mr. Henry Wolfsohn.



JOSEF HOFMANN,

Under the control of the Chicago Orchestral Association

(began March 1, 1898.)

THEODORE THOMAS, Conductor.

Address **MISS ANNA MILLAR, Manager.**

STEINWAY PIANO USED.

CHICAGO: Auditorium Tower.

NEW YORK: Murray Hill Hotel.

endure the seeming strain.—Toledo Sunday Morning Courier, March 13.

Now followed Saint-Saëns' piano concerto in C minor. The work has plenty of the modern bravura and demands a technical ability of high rank for its performance. It had a brilliant artist to carry it to success on this occasion, Mrs. Bloomfield-Zeisler being the soloist.

This lady showed herself possessed of masculine vigor and none of the difficulties of the concerto seemed to overweight her. There was even an excess of power in some of her chord and octave work, a fault which leans so much to virtue's side in a female pianist that one might almost chronicle it as merit.

The concerto is not the most grateful work to perform, for Saint-Saëns often favors the orchestra at the expense of the solo instrument, and at times gives a herculean burden to the pianist to carry without a fitting recompense in artistic beauty. The pianist was recalled with much applause, which she undoubtedly had earned.—Boston Advertiser, March 7.

There is so much of a showy character in the piece that the more delicate arpeggi of the first movement is almost forgotten in the general effect of the work. The fairylike delicacy of the theme leading up to the cantabile phrases was exquisitely executed, and the lively scherzando was also played with a delicacy of touch that showed the artist at her best. The staccato themes were very clear and virile, and the rushing finale in double octaves was given with wonderful vigor and rapidity. She was greeted with overwhelming applause at the close of her performance, being summoned to the platform many times by the applauding auditors.—Boston Globe, March 6.

Mrs. Bloomfield-Zeisler played it simply superbly; not an effect escaped her; there was not a string of diamonds which her touch did not polish to the most dazzling flash. The qualities demanded of a pianist by this concerto are not particularly high nor deep; but such as the bill was, her playing filled it completely. The audience was enthusiastic as possible.—Boston Evening Transcript, March 6.

Madame Zeisler does not often appear in this city, and when she does play here there is always much interest in her performance, and she is a pianist of the highest rank. Madame Zeisler played with great brilliancy and at times with feeling, and probably gave as satisfactory performance of the concerto as could anyone.—Boston Post, March 6.

Mme. Bloomfield-Zeisler, who plays with the London Philharmonic Society in April, will probably leave for Southampton on the Kaiser Wilhelm der Grosse on April 12.

Evan Williams Retires.

After May 1 Evan Williams will not sing in church, but will devote himself to filling his concert engagements. Several months ago it was arranged that Mr. Williams' annual salary should be \$2,400, with Sundays off. Some time ago the tenor returned from a Western tour and, as he was suffering from acute laryngitis, he did not appear in church for five weeks.

The choir committee made some objections to Mr. Williams' long absence, and, as he has been kept unusually busy with outside engagements, he decided to give up the church work entirely.

Organ Recital in Detroit.

The eleventh free organ recital at the Fort Street Presbyterian Church, in Detroit, was given on the evening of March 22 by N. J. Corey with the following program:

Allegro Moderato, Sixteenth Organ Sonata. Rheinberger
Prelude and Fugue in E minor. Bach
Allegro Cantabile, Toccato, from Fifth Symphony. Widor
Grand Sonata in A minor. Whiting
Allegro con Moto.
Religious Melody, with Variations.
Allegro Vivace.
Offertoire in D flat. Salomé
Etude Symphonique. Bossi
Communion in F. Grison
Pavane Favorite (Louis XIV.). Brisson
Coronation March. Svendsen

Fourth Innes Concert.

WITH the fourth concert, given last Sunday night in the Manhattan Theatre, Innes and his band might be almost said to have established themselves as a regular New York amusement. The house was packed and the enthusiasm was greater than at any of the previous concerts, which, considering some of the previous receptions, is saying a great deal.

As a program maker Mr. Innes is not without interest. "Excellent" is hardly a fair expletive for expressing the admirable manner in which the popular and the educational light class of music are combined. Sunday night's program was the best that has been given yet. The band was, as usual, in splendid form, and played with the vigor that has made its reputation. The encores spoke volumes for the appreciative quality of the audience.

The soloists, in keeping with the standard of the Innes concert were chosen from the leading artists. Keneke's cornet playing is so well known that praise would be banal. Mme. Rosa Linde in the aria from "Huguenots" showed her rich contralto voice is growing stronger and better. She is an artist in every sense of the word. Miss Martha G. Miner, an admirable and sincere artist, sang a Gounod waltz song, and Victor Baillard in "Il Balen" made a most pleasant impression. The duet by Miss Miner and Sig. Sebattelli was exceedingly well sung, although the tenor's voice was not of the kind to carry conviction.

It is seldom one hears a better 'cellist than Louis Blumenberg, and he was, of course, warmly greeted. He played Dunkler's "Danse Hollandaise" brilliantly, and in response to the enthusiastic calls of the audience an encore by Thomé.

The concert fittingly concluded with the anvil chorus, introducing the brigade of uniformed anvil beaters and electrical effects.

The program was as follows:

Overture—1812. Tchaikowsky
Intermezzo—Flirtation. Steck
Two-Step March—Love Is King. Innes
Cornet Solo—Concert Waltz. Short
Emil Keneke.
Lohengrin (Suite). Wagner
Marche Funebre. Chopin
Aria for contralto—Nobil Signor (Huguenots). Meyerbeer
Mme. Rosa Linde.
Dance of the Hours (from La Gioconda). Ponchielli
Waltz song for soprano (from Romeo and Juliet). Gounod
Miss Martha G. Miner.
Hunting Scene. Bucalossi
Solo for violoncello—Danse Hollandaise. Dunkler
Louis Blumenberg.
Scenes from Il Trovatore. Verdi
Introduction.
Il Balen (Aria for Baritone).
Victor Baillard.
Stride La Vampa (Aria for Contralto).
Mme. Rosa Linde.
Il Miserere (Duet for Soprano and Tenor).
Miss Miner and Signor Sebattelli.
The Anvil Chorus.

Clemente Belogna.

The popular basso, Clemente Belogna, has been engaged for the bass role in "Samson and Delilah," and for a miscellaneous concert in the Music Festival at Burlington, Vt., May 19 and 20.

Anton Hegner.

Anton Hegner's last 'cello sonata recital will take place to-morrow (Thursday) afternoon, with the assistance of Miss Charlotte Maconda (soprano) and Aug. Spanuth (piano), at the house of Mrs. Peter B. Wykoff, 23 West Fifty-seventh street. The sonatas for piano and 'cello to be played are Francesco Veracini, D minor, and Jean Nicodé, op. 25, G minor.

OUR INFORMATION BUREAU.

MAIL FOR ARTISTS.

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of information:

Frank M. Stevens.
Victor Beyer-Hané.
Louis Lamberg.

MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

Mme. Marie Barna.
Martin Haurwitz.
Charlotte Maconda.
Mme. Lillian Nordica.
Clementine De Vere.
J. V. Gottschalk.
Victor Herbert.
Mme. Julie Wyman.
Albert Gérard Thiers.
Agnes Morison.
Walter Damrosch.

Elmira Women's Musical Club.

The following are the programs of the last two concerts given by the Elmira Women's Musical Club:

Tenth Program.
Thursday Evening, March 17, 1898.
Piano Recital
By
Prof. Geo. B. Carter.
Fantaisie, C major. Mozart
Variations Serieuses. Mendelssohn
Prof. Geo. B. Carter.
Aria, from Robert. Meyerbeer
Mrs. Ed. Coykendall.
Valse, E flat. Chopin
Nocturne, G major. Chopin
Polonaise, op. 53. Chopin
Prof. Geo. B. Carter.
Fiona. Adams
Mrs. D. C. Robinson.
Kamenoi Ostrow. Rubinstein
La Gazelle. Hoffman
Prelude. Rachmaninoff
Prof. Geo. B. Carter.
Reading from Christiani's Principles of Piano-
forte Expression.
Rev. Annis Eastman.
March Militaire. Schubert-Tausig
Prof. Geo. B. Carter.
Accompanists, Geo. B. Carter, Amy Robinson.

Piano Recital

by

Miss Lena Broughton.
Thursday Afternoon, March 24, 1898.
Variations, op. 34. Beethoven
Miss Lena Broughton.
Una voce poco fa. Rossini
Alice Eastbrook.
Hunting Song. Mendelssohn
Lied No. 22. Mendelssohn
Spinning Song. Mendelssohn
Miss Lena Broughton.
Marchioness. Bullard
Here's a Health to Thee. Geo. Morgan McKnight.
Polacca. Weber
Miss Lena Broughton.
Giorno d'Orrore, two voices. Rossini
Misses Mathews and Levergood.
Nocturne. Borodin
By the Brook. Karganoff
Miss Lena Broughton.
Ninon. Tosti
Geo. Morgan McKnight.
Four Preludes. Chopin
Waltz, A flat. Chopin
Miss Lena Broughton.
Accompanists, Miss Broughton, Mr. Carter and Mr. Newcomb.

Music in Baltimore.

BALTIMORE, March 28, 1898.

THE musical season now drawing to a close has been, probably, the most eventful in the history of Baltimore. The educational feature is rapidly developing, and there can be no question that the very near future promises developments, as the result of the education that has been so steadily on the increase. In considering this development it is well to look about for the causes. Certain elements that were at one time thought to be strong factors in the musical development of Baltimore have become secondary. It would be a waste of time to dwell on these. Therefore, it is with present conditions only that we must deal, and they, while very general, have been dependent to a great extent upon individual enterprise.

The erection and completion of the New Music Hall has furnished the city with an auditorium of faultless acoustic properties, and capable of accommodating the largest musical organization and comfortably seating audiences that had previously overtaxed other halls. Until the completion of the New Music Hall, the Boston Symphony Orchestra had never been heard to the same advantage as it is now heard, and this applies equally as well to similar organizations.

The concerts of the Boston Symphony Orchestra, the Kneisel Quartet and Mr. Harold Randolph have been the most important factors in the development and increased appreciation of the highest forms of music. It is by the standard of these two matchless organizations that other performances are now measured, and though all others suffer by comparison, still these performances have a stimulating effect, and the result has been increased efforts to please patrons generally. With these efforts have come such recent meritorious performances as those under the auspices of D. Melamet, furnishing Baltimoreans with the only rendition in more than a decade of Beethoven's Ninth Symphony, by the best mixed chorus I have ever heard in Baltimore; the organization of the Baltimore Symphony Orchestra with every probability of its becoming a permanent institution; and the organization of the Johns Hopkins Musical Association, furnishing the only opportunity in years for a string quartet. I could go on reciting many other successful enterprises due to individual effort, but these very important ones will show the tendency toward a higher musical development.

These reflections are the result of a question that is being much discussed just at the present time, as to the possible outcome of the recent musicales of the Johns Hopkins University Musical Association. This question is nothing less than the discussion involving the establishing of a Chair of Music, with W. E. Heimendahl at its head. The question was very happily alluded to by Dr. Gilman in his remarks at the conclusion of the last of the season's series of concerts, and since that time has furnished food for discussion in musical circles. Mr. Heimendahl is eminently qualified for such a position as has been suggested, combining as he does a thorough familiarity with the practical, with a general musical condition that seems boundless. I sincerely hope for the benefit of the University and the general welfare of musical Baltimore, as well as Mr. Heimendahl, that whatever plans are now in contemplation for the near future may be speedily and successfully consummated.

The final concert of the Johns Hopkins University Musical Association on March 12 proved as thoroughly enjoyable as those that had preceded it. Mr. Heimendahl, with Miss Lueders, played the "Kreutzer Sonata," giving a pleasing performance of the well-known work.

The concert of the Germania Maennerchor, March 10, introduced Miss Dora Valesca Becker to a Baltimore audience. Her success was most pronounced.

Goetz's "Nenie" was sung for the first time in this city—an admirable composition and in the way of a choral production by this composer quite a revelation to me. With the material at command Mr. Heimendahl accomplished much in the satisfactory rendition of a number that appeared full of difficulties.

The concert in which most local interest was centred was that of the Sutro Sisters, at Lehman's Hall, March 17. The very elaborate notices of the daily press, so

generally quoted in the last issue of THE MUSICAL COURIER, leaves very little for me to add to the general praise bestowed upon the remarkable ensemble playing of these gifted artists.

The concert of the Baltimore Symphony Orchestra, March 21, at Music Hall I was unable to attend, but the press notices of the work of the orchestra and the soloist, Dr. Thomas S. Baker, indicate an artistic success.

The Kneisel Quartet and Harold Randolph closed their season March 22. There was an increased audience and much enthusiasm. Beethoven's Quartet in A minor, op. 132, and the Schumann Piano Quintet in E flat major, op. 44, made up a program that interested and delighted a critical but appreciative audience. The two selections were of just sufficient length and I think would be a safe guide for future programs. Solos should never be introduced at concerts of this kind. It is an exception when a solo is heard at the Kneisel concerts, but they seem out of place when they are given. The patrons of chamber music would all prefer the string quartet and the usual number allotted to our talented townsman, Mr. Randolph.

The final concert of the Boston Symphony Orchestra was the culmination of a successful orchestral season and in many respects the greatest orchestral performance it has ever been my pleasure to hear. I can further emphasize the comparisons indulged in in my last letter as between this orchestra and that of Theodore Thomas, having heard the former since hearing the latter. Mr. Thomas' personality is beyond dispute, and while he has a very superior orchestra, it does not compare with the body of musicians that Mr. Paur directs.

Mr. Paur's reading of the Beethoven Ninth Symphony and the Wagner numbers was in every sense a musical triumph. Mr. Paur never appeared as great to me as he did that evening, and the work of the orchestra was simply superb.

The arrangement of the Wagner numbers was rather peculiar. A chronological arrangement would suggest itself as being the proper thing, but contrast seemed to be the desideratum and from this point of view the arrangement was undoubtedly a success. I feel able to state that the visits of the Boston Symphony Orchestra will not be abandoned. Mr. Comee has authorized the contradiction of any statement that may have been circulated as to the discontinuance of these concerts.

Miss Blanche Sanders and Dr. B. M. Hopkinson gave a delightful recital last night at the Woman's College. The program was varied and interesting, both of these well-known artists appearing at their best. X. X.

Lenten Musical Service.

A special Lenten musical service will be given to-night in the Evangelical Lutheran Church of the Holy Trinity, under the direction of Emanuel Schmauk, the organist.

Guilmant Reaches France and Thanks Mr. Carl.

M. Alexandre Guilmant, who sailed on La Normandie March 16, at the conclusion of his tournee of fifty-one organ concerts in this country, has arrived at his home in Meudon, France, and on Sunday cabled the following dispatch to his friend and pupil, William C. Carl: "Arrived. In good health. Affectionate thanks for your kindness. MEUDON, March 27. "GUILMANT."

Miss Katherine Monteith Wheeler.

Miss Katherine Monteith Wheeler, whose fine singing at the Knapp musicale on Tuesday evening of last week caused something of a sensation, is the daughter of Dr. Wheeler, of Cleveland, Ohio, and one of the favorite pupils of Francis Fischer Powers. She began her studies under Mr. Powers last season, and so great has been her progress that she was pronounced the success of the evening at Mrs. Knapp's musicale. Nature has been most kind to Miss Wheeler and has given her, besides an uncommonly fine voice, great personal beauty, which, heightened as it was by the lovely gown she wore the other evening, made her a "vision of loveliness."

Her success in the musical world is assured and the appreciation of her talents by the people of Cleveland (where she resides and where she and Mr. Powers are to give two recitals in May next) will no doubt be as flattering to Miss Wheeler as that shown her at the Knapp function.

Miss Eva Hawkes' Concert.

ONE carried away from the concert given in Mendelssohn Hall last Tuesday night by Miss Eva Hawkes more than one pleasant impression. First and foremost there was the inspiring acquaintance with a young, beautiful, sincere and capable artist; second, there was the delightful modesty that caused that artist to place about her musicians of merit; and, thirdly, the true spirit in which she took her part in this ensemble and the ability with which she held her own.

Miss Hawkes began her part of the program with Grieg's "Autumnal Gale." She was slightly nervous at first, but in the next three numbers she had full control of herself, and showed herself to be an artist of considerable power and intelligence. The most noticeable part of Miss Hawkes' singing is the pure contralto quality of her voice, giving it indeed every right to be called "contralto." Her voice is fairly equable, though the lower register is more than usually rich and full. In "Le Fidele Cœur," Vidal, she showed that she was abundantly endowed with temperament. The new Chaminade song, "Bleus," and Bemberg's "A Toi" were sung with intelligence and dramatic fervor.

Heinrich Meyn sang Mozart's "Mentre ti Lascio" in that robust, dramatic manner that marks him as an always interesting artist. Under the direction of Sam Franko a small but well selected orchestra played several numbers, completing a program for which in its entirety and individual parts, both as to selection and interpretation, one has nothing but praise.

Although a social favorite, it is to be hoped that Miss Hawkes will be heard frequently hereafter in public.

The program was as follows:

Overture, Raymond.....	Thomas
Orchestra.....	
Concert Aria, Mentre ti Lascio.....	Mozart
(First time in America.).....	
Heinrich Meyn.....	
Selection, Dreams.....	Wagner
Orchestra.....	
Song, Autumnal Gale.....	Grieg
Miss Eva Hawkes.....	
Sarabande.....	Moszkowski
Passepied.....	Moszkowski
String Orchestra.....	
Songs—	
Aufenthalt.....	Schubert
Widmung.....	Schumann
Heinrich Meyn.....	
Songs—	
Le Fidele Cœur.....	Vidal
Bleus.....	Chaminade
A Toi.....	Bemberg
Miss Eva Hawkes.....	
Three Dances, from Henri Eighth.....	German
(First time.).....	
Orchestra.....	

The Arion Society.

THE concert of the Arion Society on Sunday night was as usual of even artistic interest. Charlotte Maconda appeared twice, and on each occasion was the recipient of an ovation.

Miss Maconda on her first appearance sang the "Indian Bell Song," from "Lakme," singing the difficult passages with ease and remarkably correct intonation. The wide range of her voice and its almost perfect equality make her particularly capable of mastering a song of this difficult nature.

On her second appearance Miss Maconda sang "Solweig's Lied," "Du Bist Wie eine Blume," and Saenger's "Blumengruss."

August Spanuth played the Chopin polonaise, op. 22, with Pugno-like appreciation. Technically Mr. Spanuth is not as big as the Frenchman, but he has much the same lyric quality—the delicate poetic sense. As an encore he played a Schubert-Liszt transcription.

FOR SALE.—Violoncello, several bows and cello case—not the property of any collector. For particulars address "Musician," care THE MUSICAL COURIER, New York.

WANTED—A well established, incorporated, successful School of Music wishes to engage as director a thoroughly trained musician who can take charge of voice culture department. A liberal salary and an interest in profits will be paid to the right person. Address R. K. M., care THE MUSICAL COURIER, New York.

ALBERTO JONÁS,

The Renowned Spanish Pianist.

First appearance in Boston with the Boston Symphony Orchestra a sensational success. Recalled eight times at rehearsal and concert.

"ALBERTO JONAS made a very brilliant impression."—APTHORP in the Transcript.

"Mr. JONAS is a pianist of indisputable talent; his technique is frank, brilliant, individual, and above all elegant."—PHILIP HALE, in the Boston Journal.

"He was applauded with tremendous heartiness and recalled five times."—BEN WOLFF, in Boston Herald.

FREDERIC L. ABEL, 240 Woodward Ave., Detroit, Mich.

Paris, A. DURAND et fils, éditeurs, 4 place de la Madeleine.

Vient de paraître :

Exercices Pratiques pour le Piano

(INTRODUCTION AUX EXERCICES JOURNALIERS)

PAR

I. PHILIPP

Prix Net 6 Francs.

DU MÊME AUTEUR :

Méthode élémentaire et pratique de piano . . .	Prix net. 5 —
Exercices journaliers pour le piano	10 —
Exercices et études techniques de piano pour la main gauche seule	6 —
Etudes d'octaves	6 —



GEORGE
LEHMANN,
VIOLINIST.

Concerts, Recitals, Musicals.

Studio: 8 East 17th St.

For terms, dates, etc., address

33 UNION SQUARE,
Decker Building,

NEW YORK CITY.

SUDDEN DEATH OF ANTON SEIDL.

UPON invitation of Anton Seidl, a dinner party was arranged at his house for Monday night, the guests to have been Ysaye, Pugno, Gérardy and Mr. Joubert, the secretary of these gentlemen, and Henry Burke, the violinist, and the friend and pupil of Ysaye. They had gathered at the house of the conductor, 38 East Sixty-second street, and were welcomed by Mrs. Seidl.

At this very time Mr. Seidl himself was at the point of death in the house of Sigismund Bernstein, 312 East Nineteenth street, the manager of the Seidl orchestra and the well-known tympani player.

It appears that Mr. Seidl, after having spent a portion of the afternoon, as was his custom, at Fleischmann's café, Broadway and Tenth street, went to Mr. Bernstein's house, as he occasionally did on business matters, with the intention of going subsequently to his dinner. He was there suddenly attacked about 5 o'clock with nausea, and Dr. Gustav Langmann was sent for. Dr. Langmann is the family physician of the Seidls, but his arrival was delayed until seven o'clock. He found Mr. Seidl in very bad condition and sent for Drs. Moscovitz and Wagner. Nothing could be done, however, to revive the then unconscious patient, who died at fifteen minutes past ten o'clock in the presence of Mrs. Seidl and his guests, who, in a panic-stricken condition had reached the Bernstein house.

Mr. Seidl had not been in good condition recently, and during the past month spent a portion of his time in Atlantic City. His appearance also indicated that he had been suffering from some disturbances, and it would not be surprising if it proved to be a case of Bright's disease that had suddenly reached an acute stage.

The death of Anton Seidl will involve a complete reorganization of a great many institutions here whose future is associated with the conductor, who was, at the time of his death, closely allied with the following organizations:

- Seidl Society, Brooklyn.
- Philharmonic Society, New York.
- Metropolitan Opera season.
- Covent Garden, spring season, London.
- Astoria concerts.
- Permanent orchestra.
- Seidl Society, spring tour (dates fixed).
- Liederkrantz Society (probably).

The election of a conductor for the Philharmonic Society is set for next month, and so was the election of a conductor for the Liederkrantz. The operas in New York and London must have a Wagner conductor, a specialist, such as Mr. Seidl was, and it is very probable that Mr. Grau, in his selection of a Covent Garden conductor, will continue his diplomatic policy of combining this engagement with the New York engagement, and by so doing force the Philharmonic to accept the same man, if it can be done.

If the Philharmonic and the Liederkrantz would combine they could offer to one of the young conductors of Germany a splendid field.

Latest reports from our Berlin office are to the effect that among those mentioned for America, neither Schuch, nor Mottl, nor Richter could be secured. Weingartner is reported to be in bad condition physically. Dr. Muck, who has been mentioned here in connection with the Astoria concerts, may be available; but if Arthur Nikisch would resign at Leipzig and take the first steamer for New York, he could have it all, for he would be irresistible.

The death of Seidl will have a great influence on

the Boston situation. Emil Paur has not been informed as to his future relations with the Boston Symphony Orchestra, and there is a large element in this city that wants Paur. The most available man for New York would be one of the two last mentioned, and they are among the greatest conductors the world has ever had.

Thirteen—the fatal thirteen of the superstitions—marked the years of Anton Seidl's residence in America, and in those years he associated himself so intimately with the name of Wagner that to mention one invariably suggested the other. At no time in his artistic career was the great conductor in more superb condition than during the past season. His triumphs last summer in London and Bayreuth—triumphs that crowned a brilliant lifetime—were but confirmations of prophecies made by THE MUSICAL COURIER since 1885. He entered into his work last autumn with peculiar elasticity of spirit, with added fervor and his catholicity of taste—a catholicity of late growth—never made itself so felt as in his interpretations of Tchaikowsky and Liszt, notably in the sixth symphony of the Russian master.

With Wagner he was ever in intimate sympathy. After Hans Richter it is safe to assert that no one ever conducted the "Ring" and "Tristan and Isolde" as did Anton Seidl. In "Parsifal," which he had made his own after years of close study, Seidl succeeded in Bayreuth in almost effacing the impression created by Herman Levi. But it is bootless to compare his work with others; his name will go down in musical history as one of the few great Wagnerian conductors and a man of enormous temperamental energy, and one possessing an insight almost clairvoyant of the music of Richard Wagner.

First of all Seidl had individuality. His strong Gothic head, suggesting in its proud pose the spiritual head of Franz Liszt—his marked profile, emotional mouth and direct, steady glance, gave in their entirety a sense of controlled power, of great reserve force. And all these he had in abundance. There was no possibility of mistaking his beat, so firm, so rhythmically articulated, so sweeping in crescendos and so dynamic in climaxes. No conductor that we have ever heard could build up such massive climaxes, such overpowering, such thrilling altitudes of tone. His breadth of style was no less wonderful. With him there was the abiding sense of foundational security; his accelerandos were never feverish, a calm logic prevailed from the first bar to the last, yet he was a master of the whirlwind and rode it with a repose that was almost appalling. Can we ever forget the finale to "Tristan and Isolde," with its heartrending pathos? Can we cease to remember the prelude to the same work with its overwhelming passion and pain? In the introduction to the first act of "Die Walküre," in the "Ride of the Valkyries," we get a taste of the almost barbaric energy of the man, and yet what poetical shapes and visions he evoked in the second act of "Tristan," in the "Siegfried Idyll!" Perhaps his most masterful performances were the reading of the "Faust" overture and the last movement of the B minor Symphony of Tchaikowsky. In these he displayed an emotional stress and imagination seldom equaled.

With the classics Mr. Seidl was less in sympathy. His whole heart was in the new music, the Bayreuth music drama, and thus he may be pardoned for reading into the works of Bach, Beethoven and Brahms dramatic movement and color that were not called for. His sensational interpretations of the fifth and seventh symphonies of Beethoven, at Steinway Hall, will not be easily forgotten, nor will the storm of criticism they excited.

It is as a Wagner conductor that the late Anton Seidl has carved his name in the fore front of modern music. That he will be missed, unendingly missed, is a sad, irrevocable truth. A short time

ago we feared that Europe had tempted him to leave us; then at least we could have said, as alas! we now cannot—"O Kehrt Zurück du Kuehne Sänger!"

May he rest in peace.

ANTON SEIDL.

Biographical Sketch.

From the Tribune.

ANTON SEIDL was born in Pesth, the Hungarian capital, May 7, 1850. His musical studies took him to the Leipsic Conservatory—an institution of a trusted conservatism which has graduated not a few bold and independent workers in the most modern spirit of music. He entered it in the autumn of 1870, and began his professional career outside its walls first as "Chor-repetitor" or chorusmaster, in the Vienna Opera. This brought him into intimate relations with Hans Richter, ardent friend of Wagner. Young Seidl's qualities were not lost upon him. Richter had himself been musical secretary for Wagner—had copied for him the score of "Die Meistersinger" in 1866, and in other ways assisted in the work of putting in shape the great mass of material going to make up the full score of the Wagnerian music-drama.

In 1872 Wagner wrote to Richter to recommend to him a successor in this arduous and exacting post, and it was Anton Seidl who was chosen. In that year he went to Bayreuth and entered into that close companionship with the master that had made him one of the greatest and most authoritative exponents of the true spirit and beauty of the works of Wagner. His duties occupied him for several years with the scores of the Nibelungen dramas, during which he was the constant pupil, assistant and friend of the master, and intimate in that remarkable circle of keen intellects and brilliant artists that gathered at Bayreuth.

In 1876 he took an active part in the preparations for the great festival performances of "Der Nibelungen Ring" at the opening of the Wagner Theatre at Bayreuth, always as the trusted lieutenant and under the immediate supervision of Wagner. In 1877 occurred that series of great Wagner concerts in London, with Wagner himself as conductor, by which he and his friends hoped to interest the English people sufficiently to gain large assistance in wiping out the debt upon the festival theatre, incurred at the opening performances. It was a vain attempt, and financially a failure, but in many ways a noteworthy artistic success. The confidence reposed in Seidl by Wagner is shown by the fact that he was sent ahead to prepare the orchestral forces in preliminary rehearsals for the finishing touches to be given by Wagner himself at the final rehearsals.

In 1879 Seidl obtained his first permanent post as conductor through Wagner's own recommendation—that of the Leipsic Stadt Theatre, one of the more important of the opera houses of Germany, and one that has long enjoyed a high reputation. Here he was associated with Victor Nessler, and with Arthur Nikisch, at that time assistant conductor, and later destined to occupy, as was Seidl, a post of dignity and honor in the New World. Seidl stayed in Leipsic three years. In 1879 the brilliant and daring manager, Angelo Neumann, conceived the idea of carrying the Nibelungen dramas on a "starring" tour through Europe. He gathered a company of some of the most prominent Wagner singers; he bought the original Bayreuth scenery and properties, and engaged Anton Seidl as the musical conductor.

The task was a most arduous one. It took them through Germany, Holland, England, Italy and other parts of Europe, but it had in some ways an extraordinary success. It certainly made a wonderful propaganda for the works of Wagner, and the exertions of Mr. Seidl were able to bring forth results which, within the limitations imposed upon a traveling company, were brilliantly artistic.

In 1883 Seidl returned to the more congenial task of guiding the activities of a permanent orchestra. He was made conductor of the Bremen Opera House, and here he met and married Fräulein Krauss, a prominent and admired soprano singer. Mr. Seidl was thrown out of employment by the burning of the theatre in 1885 at a juncture fortunate for the cause of music in this country, for in the summer of that year Edmund C. Stanton and Walter Damrosch, going to Europe in a search for the successor to the lamented Dr. Damrosch, found Mr. Seidl ready to take up the task. In September, 1885, he came to New York. On Monday, November 23, the season of the Metropolitan Opera House was opened under his direction with a performance of "Lohengrin." The critics acclaimed the new conductor as a signal acquisition to the musicianship of the city, and found in his interpretation of even the most familiar of Wagner's works a throng of poetical beauties hitherto overlooked.

No better omen could have been desired than this immediate acceptance of the new conductor's originality,



ANTON SEIDL.

strength and authority, and from that day he strengthened his hold upon the popular appreciation of his art and upon the high consideration of the critics.

The subsequent course of the Metropolitan Opera House as an artistic institution under his guidance is too recent to require recounting now. During the six years of Anton Seidl's incumbency as conductor it became the acknowledged peer of any similar institution in Europe. Under his direction were produced for the first time in America the following music-dramas of Wagner: "Die Meistersinger," season of 1885-'86; "Tristan und Isolde," 1886-'87; "Siegfried" and "Die Götterdämmerung," 1887-'88, and "Das Rheingold," in 1888-'89. The first complete cyclic performances of the Nibelung tetralogy were given in the last two weeks of the season of 1888-'89.

Mr. Seidl's career at the Metropolitan was interrupted by the change in the policy and management of the house and the return to Italian opera. This change was made in the season of 1891-'92. But after a trial it was found that a more successful opera season could be conducted if a portion of it were devoted to German works, and Mr. Seidl was judged to be the most suitable person to conduct them. He was engaged for certain German opera performances in a supplementary season, in the spring of 1895, and he was one of the regular conductors of the opera for the two following winters, the last in which opera was given by the Abbey, Schoeffel & Grau Company at the Metropolitan. He was also engaged for next season.

Through all his time he was engaged in concert work. He made tours with his orchestra, conducted the Sunday night concerts at the Metropolitan and was the leader of the Philharmonic Society. Last summer he was one of the conductors at the Covent Garden Opera House, in London, under the management of Maurice Grau, and he conducted performances at the Wagner Festival in Bayreuth.

A few weeks ago Mr. Seidl received an offer from the Royal Opera in Berlin,* but he declined it and decided to stay in New York. For some little time an effort has been on foot to establish a permanent orchestra in this city, with Mr. Seidl as conductor. The plans were nearly completed a few weeks ago, and it was decided that the orchestra was to be employed for the next two opera seasons at the Metropolitan and was to give numerous concerts. The movement was started, in large part, for the express purpose of keeping Mr. Seidl in New York.

THE FUNERAL.

The funeral services of the late Anton Seidl will take place at 12:30 P. M. to-morrow, Thursday, in the Metropolitan Opera House. An orchestra will play the Beethoven "Eroica" Symphony.

The Philharmonic concerts for Friday and Saturday will not be abandoned, but in place of the Bach prelude and fugue the Funeral March from "Die Götterdämmerung" will be played.

The concerts will be directed by either Richard Arnold or Frank Van der Stucken, if the latter can possibly leave Cincinnati.

This is the latest news as we go to press on Tuesday afternoon.

* This offer came through THE MUSICAL COURIER, and is on file here with Mr. Seidl's correspondence.

Baernstein's Success.

The following notices show what a deep impression Mr. Baernstein has made throughout the State of Connecticut, where he has recently had several appearances in Bridgeport, New Haven, Meriden, Middletown and Ansonia, the last being on the 22d inst. with Mr. Damrosch, in the production of Parker's "Hora Novissima" and Dvorák's "American Flag," with Clementine De Vere, soprano, and William H. Rieger, tenor.

The noble air "Spe Modo Vivetur" was most worthily sung by Mr. Baernstein. Of Mr. Baernstein's voice and method we expressed our opinion on the occasion of the first concert of the season. His singing last night gave renewed evidence of his ability and worth. He is an artist of rare intelligence and deep feeling.—Standard, Bridgeport, Conn., March 23.

The society was assisted by an orchestra of forty pieces from the New York Symphony Society and Mme. Clementine De Vere, Mlle. Gertrude May Stein, William H. Rieger and Joseph Baernstein as soloists. The solo work of William H. Rieger and Joseph S. Baernstein, the bass, was eminently satisfactory.—Bridgeport (Conn.) Farmer, March 23.

Joseph S. Baernstein, the bass, did not lose any of the most favorable reputation which he won for himself when he sang "The Creation" here.—Bridgeport (Conn.) Evening Post, March 23.

The basso, Joseph S. Baernstein, rendered his parts in the most artistic manner and met with the warmest approval.—Bridgeport (Conn.) Morning Telegram, March 23.

Joseph S. Baernstein, the splendid basso, who sang "The Creation" so impressively with the Oratorio Society last January, and made so many friends with his singing on that occasion, has been engaged to sing "Hora Novissima" with the society next Tuesday evening in the Park City Theatre. Mr. Baernstein has filled many engagements since his appearance here, and has recently been engaged to sing Verdi's "Requiem" with the Hartford and New Britain chorus at the Connecticut festival in New Haven, May 18. He has also been engaged to sing the solos at the Cincinnati festival in May. Besides Mr. Baernstein the Oratorio Society has engaged Mme. Clementine De Vere, Miss Gertrude May Stein and Evan Williams for its concert. The orchestra on that occasion will consist of forty men from the New York Symphony Society, under Frank Damrosch.—Bridgeport (Conn.) Post, March 19.

The enormous difficulty of the "Hora Novissima" requires that all of the soloists shall be artists of the front rank. No ordinary singers will do. They must be people of expression and possess qualities as singers that cannot be questioned. It is believed the society has succeeded in securing such artists. Mr. Baernstein's ability was successfully demonstrated last January when he sang "The Creation" with the society. No bass singer the society has ever employed, and it has had some of the best, made the impression that Mr. Baernstein did on that occasion.—Bridgeport (Conn.) Standard, March 21.

Joseph S. Baernstein, who delighted a large audience by his recital, is the greatest artist heard in Middletown for years. So say competent music critics. His various selections were all warmly received, especially so "The Absent One." Never has a singer visited Middletown and left so good an impression as Mr. Baernstein; his recital last evening was most interesting from beginning to the very end, and no one left the hall until the last note had died away, and then only did the audience go after showing their great appreciation by generous and hearty applause. Probably the number which touched the hearts of all and received the greatest applause of the evening was "The Absent One," by Charles F. Anderson. This song will not be published until next week, but it is one which will certainly find its way into the repertory of all singers. Concerning Mr. Baern-

stein's voice, which is beyond criticism, we can only say that it is big, rich and melodious; soft, sympathetic and vibrant, and every tone, to the most piano, could be heard throughout the hall, and every word distinct and clear. As to conception, he is a master, and from the biggest aria to the simplest song or ballad that same musical intelligence which marks all of Mr. Baernstein's work stood out. It is this, indeed, with which he makes a success of the simplest refrain, and although the program included three arias and ten songs, the voice was as fresh at the close as at the beginning. This is due to the excellent method with which he uses his voice, which also enables him to sing with apparently no effort whatsoever.—Middletown (Conn.) Tribune, March 4.

Mr. Baernstein has received the indorsement of the press and public throughout the country, and wherever he has sung is conceded to be one of America's greatest artists. Mr. Baernstein's voice is distinctively a basso, and every tone is rich, full and melodious, his enunciation is clear and distinct, his renditions and conceptions well-nigh perfect.—Middletown (Conn.) Tribune, March 3.

The recital last evening was a revelation to musicians and singers in particular. Never have we heard a voice of such richness, smooth, vibrant and melodious throughout the entire songs, which was exhibited to a wonderful capacity, nor a singer with such intense musical feeling and understanding. Mr. Baernstein's legato singing in the aria from "The Creation" was a master work. The sonorous tones given with such dramatic fire as exhibited in "The Two Grenadiers" was, indeed, the result of long, patient study and application, and the sympathy and feeling brought out in the ballads moistened the eyes of all present, undoubtedly, the inspiration which comes from a power more high than earthly. We have heard good voices here from time to time, also at times good singers, but never have we had the pleasure or the opportunity of having in our midst such combination of talents as Mr. Baernstein exhibits in his work. Every phrase seems to have received careful preparation, each word clear and distinct as though delivered in an oration, every sentiment, no matter of what nature, brought out to its fullest extent.—Middletown (Conn.) Press, March 4.

Hardly any singer has come to Meriden and scored greater success than did Joseph S. Baernstein at the concert given in the City Hall last night. Many musicians pronounced Mr. Baernstein the best basso soloist they had ever heard, and the cultured audience assembled gave him most enthusiastic encores.—Meriden (Conn.) Republican, March 2.

Joseph S. Baernstein, the great American basso, who has scored such a phenomenal success with the Bridgeport Oratorio Society, again at New Haven and also at Ansonia, and of whom much had been heard, surpassed all expectations. His voice is of a pure bass quality, with a wonderfully large range, which he used with great skill. His rendition of "Rolling in Foaming Billows," from Haydn's "Creation," was magnificently rendered and showed great execution. * * * These selections displayed the great depth of feeling Mr. Baernstein throws into his work. His tone production, enunciation and conception are faultless.—Meriden (Conn.) Daily Journal, March 2.

The basso, Mr. Baernstein, was all that could be desired for the five numbers accorded this voice in the "Holy City"—deep, rich and full, of remarkably fine quality and of great register. Mr. Baernstein's voice delighted everyone and his numbers were the gems of the evening.—Evening Transcript, Derby, Conn., February 21.

The basso, Joseph S. Baernstein, of New York, captivated his audience. The solo in the first part, "Eye Hath Not Seen," convinced his hearers that it was not an ordinary bass whom they were to hear.—Ansonia (Conn.) Sentinel, February 20.

Miss Bergh's Musicales.

Lillie d'Angelo Bergh will give her final musicale on Monday afternoon, April 4, at her new studio, the Albany, Fifty-second street and Broadway.

SEASON 1897-98.

Mlle. VERLET Concert Company.

First American Tour of the charming Cantatrice Mlle. ALICE VERLET, supported by IRMA NORDKYN, Pianist; ROBERT THRANE, 'Cellist, and ERNEST GAMBLE, Basso. KATHERINE BLOODGOOD, the great Contralto; SHANNAH CUMMINGS, Soprano; FORREST D. CARR, Basso; ISABEL SCHILLER, Soprano; GRACE PRESTON, Contralto; W. THEODORE VAN YORX, Tenor; LEONTINE GAERTNER, 'Cellist; MAUD PRATT-CHASE, Soprano; HARRY LUCIUS CHASE, Baritone.

ARTISTS UNDER THE EXCLUSIVE DIRECTION OF

VICTOR THRANE,

33 W. Union Square (Decker Building), NEW YORK.

J. V. GOTTSCHALK, Traveling Representative.

Telephone: 2693 18th ST.

Concert in Mendelssohn Hall.

UNDER the auspices of the Thirteenth Street Presbyterian Church, a concert was given in Mendelssohn Hall last Thursday evening, some of the best known and most capable artists in this city participating. Mrs. Josephine S. Jacoby has seldom been heard to greater advantage, singing with much feeling Fischer's "Under the Rose" and Foote's "Love Me While I Live." Her faultless enunciation, the beauty and broad, full quality of her voice place her among the leading vocalists, and make her appearances events of no small importance.

Joseph S. Baernstein is rapidly becoming a concert favorite, for his appearance was the signal for something very much like a demonstration. Mr. Baernstein deserved his reception, too, for his singing of "Hybrias the Creton" was marked by fine feeling and faultless intonation. As an encore the basso sang Clayton Johns' humorous Celtic lay. Mr. Baernstein is rapidly taking a high place in the musical world. He has an artistic conscience, which is seldom united with so much capability.

Mr. Van Yorx's "I'll Sing Thee Songs of Araby" was delightfully interpreted, the tenor's metier being most decidedly in the line of the sympathetic and the graceful.

The program was as follows:

I'll Sing Thee Songs of Araby.....	Clay
Under the Rose.....	Fischer
Love Me While I Live.....	Foote
Hybrias the Creton.....	J. H. Elliott
Aria, Mon Fils, from Prophete.....	Meyerbeer
Autumn Gale.....	Grieg
Quartet, A Vision.....	Neutwich
Miss Anderson, Mrs. Leonard, Mr. Van Yorx, Mr. Baernstein.	
Duet, Excelsior.....	Balfe
Messrs. Van Yorx and Baernstein.	
The Clover.....	MacDowell
The Yellow Daisy.....	MacDowell
The Blue Bell.....	MacDowell
Union.....	Tosti
Quartet, Good Night—(Martha).....	Flotow
Miss Anderson, Mrs. Leonard, Mr. Van Yorx, Mr. Baernstein.	

Ethelbert Nevin.

THE concert of the compositions of Ethelbert Nevin, given Thursday afternoon in the Carnegie Lyceum, drew a large and decidedly appreciative audience. The characteristics of Mr. Nevin's music are too well known to need expatiation, and except in the pantomime, of which more is to be said, there was the same grace, delectable sentiment and delicacy that have achieved for him wide recognition.

Mr. Nevin played four of his piano soli, and then Mrs. Julie Wyman gave a most delightful interpretation of eight Nevin songs. To say that Mrs. Wyman did justice to these exquisite compositions is but faint praise for the amount of taste and feeling which the singer threw into her work. Miss Isadore Duncan illustrated very gracefully three dances, and the program closed with the pantomime "Floriane's Dream," by Vance Thompson.

This latest work is not as strong as "In Old Japan," nor is it intended to be. In its alluring simplicity and gentleness it is essentially the work of a pastelist; indeed as an artist Mr. Thompson is not without his affinities to La Tour. It would be an impertinence to attempt to give a synopsis of the pantomime after the author has written one so beautifully himself. We give it here entire:

It was in the reign of the Good King.

The Lady Floriane, faded and very old, entered her boudoir at night; the clock struck one. She looked up at the picture of her Prince, and offered the wreath of memorial flowers. Then she knelt at her prie-dieu. The Lady Floriane rose slowly and went to her writing desk. She drew forth the treasures of her youth—the faded letters, the locket with his picture, the ring, all the sad, false tokens of love. She sat by the fireside, and sleep came upon her; and, as she slept, she dreamed.

Now, this is the dream of Lady Floriane:

Mlle. Floriane de Bergac came home from the ball. She ran to the balcony and looked down where her Prince stood waiting. She threw him a flower and her

promise—when the clock struck one, she would run away with him into the night and love. It seemed very strange that she was to be a Princess and his bride, but she hardly had time to think of it at all. Time sped and she had much to do; she could not leave behind her the letters—that came even to the demurest maid—and perhaps Mlle. Floriane was not very demure.

Stay! From whom was this one? She remembered—the little courtier, who rhymed of dove and love and sighs and eyes. And this? The old Marquis, who knew not that love dances only to wedding bells—in the Kingdom of the Good King. And this? A letter from her Prince—and she hid it in her bosom.

She wrote a word of farewell to her father, the old Lord of Bergac; quickly she blew out the candles; the clock struck one.

Without there was a tumult of voices and cries, "The King is dead!"; and then the jocund shouts, "Long live the King!" At first she hardly understood. Her maid brought her a letter—

"Forget me, I am the King!"

"The King!" she whispered; "and I, then what am I?" She fell upon her knees, alone, with her broken dream and broken heart and broken life.

The firelight shone upon the Lady Floriane, as she slept—perhaps to wake no more—she was so old, very old—

Mlle. Severin interpreted the story, doing the light parts delicately, and the stronger and tragic end with the force of a great actress. Some day when the art of pantomime has come into its own Mlle. Severin will receive the recognition that her great talent deserves.

Adele Lewing.

Adele Lewing will give a piano recital on March 31 in New London, Conn.

A Correction.

The last "Monday Evening Musicale" did not take place at the house of Mrs. G. S. Ellison, as was stated, but at the residence of Mr. and Mrs. Carl Wolf.

Miss Carlsmith.

Miss Lilian Carlsmith made a tremendous success at the Ottawa Orchestral Society's concert last Tuesday evening. Following are some of the press opinions:

Miss Carlsmith's first number, "Amour Viens Aider," from "Samson and Delilah," by Saint-Saëns, was well received and her easy manner brought her audience at once into sympathy with her. Each succeeding song was more favorably received than the last, and with the closing one, "Say Yes, Ninon," she completely captivated her hearers. —Ottawa Free Press.

In addition to a delightful rich contralto voice Miss Lilian Carlsmith has a good stage presence and the most fascinating expressive smile. Encores were insisted upon from her, and as recalls she sang De Koven's "My love is like a red, red rose," and a "Swedish Folksong." In New York Miss Carlsmith stands in the front rank of concert singers. The Orchestral Society is to be congratulated on bringing her to Ottawa. She was well worth the large price that no doubt was paid.—Ottawa Free Press.

Miss Carlsmith, of New York, was the solo vocalist. Some years ago she sang in "The Messiah" under the regime of the old Philharmonic Society. The impression created then was so good that it seems almost strange she has not had a re-engagement until now. That impression was fully confirmed last night, and as a result she won a rich guerdon of success. All her contributions were delivered with abundant charm of voice and manner, with deep feeling and expression. While declaiming the aria from "Samson and Delilah" in excellent form her two selections, which seemed to please most, were the Irish Folksong, by Arthur Foote, and Guy D'Hardelot's "Say Yes, Ninon." To the encore accorded the first of these two songs she gave a rollicking measure in German and to the last, so archly and piquantly was it interpreted, her hearers would brook no denial. Interest was aroused to an unusual degree and though she bowed her acknowledgements twice, sing again she must and did. She thoroughly won her audience and will be favorably remembered and heartily welcomed on a future occasion.—Ottawa Journal.

The soloists of the evening are both favorites in Ottawa. Miss Lilian Carlsmith, of New York, one of America's leading contraltos, won many admirers by her performance in "Elijah" here some time ago. She received an enthusiastic welcome last evening, and had to respond to encores after every number she gave.—Ottawa Citizen.

Stella Hadden-Alexander,

...PIANIST...

Address 145 West 66th Street, New York.

or Lakeside Assembly, Lakeside Ohio, July 14th-August 19th. The Henry Wolfsohn Musical Bureau 181 East 17th Street, New York.



BROOKE

Captured New England and Canada last Spring, and again last Fall. Now he is engaged for the longest and most profitable band engagement in America. BROOKE and his famous CHICAGO MARINE BAND, 55 musicians, at Willow Grove Park, Philadelphia, for eighteen weeks from May 28, 1908.

HOWARD PEW, Manager, 200 Wabash Avenue, CHICAGO, ILL.

ROSENTHAL IN LONDON.

A CABLEGRAM received Monday evening states that Moriz Rosenthal's playing in London that afternoon was a "colossal triumph," and one of the greatest successes ever achieved by a pianist in London.

Burmeister Success.

BALTIMORE, March 28.

Musical Courier:

RICHARD BURMEISTER'S piano recital in Music Hall last night was an unqualified artistic success. W.

Boston Festival Orchestra.

THE Boston Festival Orchestra, Emil Mollenhauer conductor, will make its annual spring tour this year, starting April 12. The organization will include such eminent artists as Galski, Bispham and Del Puente, and for pianists Miss Minnie E. Little, of Boston, and Miss Elsa Von Grave, of Ann Arbor, Mich.

The Mason & Hamlin concert grand piano will be used exclusively, as it has been for the past several seasons.

They will play in the following cities:

April 12, Holyoke, Mass.
April 13, Waterbury, Conn.
April 14, New Britain, Conn.
April 16, Albany, N. Y.
April 18, Williamsport, Pa.
April 19, Washington, D. C.
April 20, Charlottesville, Va.
April 21, Lynchburg, Va.
April 25, Norfolk, Va.
April 26, Raleigh, N. C.
April 27, Charlotte, N. C.
April 28, Asheville, N. C.
April 29, Spartanburg, S. C.
April 30, Columbia, S. C.
May 2, Charleston, S. C.
May 3, Savannah, Ga.
May 4, Augusta, Ga.
May 5 and 6, Atlanta, Ga.
May 7, Birmingham, Ala.
May 9, 10 and 11, Louisville, Ky.
May 12, 13 and 14, Ann Arbor, Mich.
May 16 and 17, Madison, Wis.
May 18, Milwaukee, Wis.
May 19, Saginaw, Mich.
May 20, Ogdensburg, N. Y.
May 21, Plattsburg, N. Y.

Eleanore Meredith.

Mme. Eleanore Meredith has been engaged as leading soprano for the Albany Music Festival, May 5, matinee and evening. She will be heard in "Parsifal," "Athalie" and miscellaneous selections.

Gustav L. Becker.

The program of Gustav L. Becker's last lecture-musical, on Saturday, was devoted mainly to Grieg, the preliminary talk by Mrs. Becker being on Norse folksong and legends. This was illustrated by Basye's "Norwegian Dance," to show irregular rhythms, the Swedish Wedding March of Soedermann, and Grieg's Procession, arranged for two pianos.

The principal piano numbers were the Grieg piano sonata, op. 7, played with earnestness and fervor by Lewis Solomon, and the "Carnival Scene," played by Mr. Becker. Other pupils of Mr. Becker gave Haberbier's "Norwegian Dance," the pianoforte arrangement (by the composer) of Grieg's "Ich Liebe Dich" and the "Wachterlied," from "Macbeth." The assisting artist was Miss Dora Valesca Becker, who played Grieg's sonata for violin and piano, op. 8, with Mr. Becker, the Svendsen "Romance" and Grieg's familiar "Norwegian Dance." The usual informal reception followed. The standard of performance maintained by Mr. Becker's pupils was high and their work would gratify any teacher.

Sousa AND His Men.

MAUD REESE-DAVIES, Soprano,
JENNIE HOYLE, Violinist.

Metropolitan Opera House,
SUNDAY EVENING APRIL 3.

CLARENCE
de VAUX-ROYER,
VIOLIN SOLOIST.

Pupil of Yaaye, Halir
and Marsick.

Concerts,
Musicales and Recitals.

Address care of The Musical Courier.
Instruction Tuesdays and Fridays.

26 East 23d Street,
(Madison Sq.), Studio 2,
NEW YORK.

Innes and His Band.



of it all make an interesting and varied study.

Leave aside the musical excellence of Innes' programs and the extraordinary reading of them; leave aside the sensational novelties which he occasionally introduces, and some explanation is still necessary to account for the quick sympathy of his audiences. That comes in response to the subtle charm of the man and his leadership. Innes' method is peculiarly his own, and it claims attention.

"Attention!"



One without any ear whatever for music might extract a full night's enjoyment by watching the leader. Innes appears to be the band and the men under him merely the instruments on which he plays. To every gesture there is an immediate response somewhere. The men read their music, and that seems to be all. For expression, for color and shade, for tempo and unity of purpose, they appear to rely absolutely and with an abiding confidence on their leader. It is this system which gives the band its admirable tone coloring.

The whole performance is characterized by unity of intention, Innes leading in the real sense of the word, knowing every note of every man's part and swaying his men by the power of his enthusiasm and his knowledge. Every eye in the Innes band is upon the leader. One secret of the great success of Innes is this power of concentrating the attention of his men, for a band, however able the individual members may be, can only achieve fame through the leader. Like any army, it must be led to victory or defeat.

Innes has just finished an extended annual tour of the West and South with his organization, and the sensational success achieved at the Manhattan Theatre concerts is a fitting climax to the splendid success they achieved on the road.

Artistically, Innes' band is distinctive. It has the repertory of a Thomas or a Seidl orchestra, and though it may be wiser in many instances for the band to give a pro-



gram of so-called popular music, it may and often does give a classical program with the same care as to detail and general interpretation that characterizes a performance by the best modern orchestras.

When he was a lad in England he used to follow the gorgeously uniformed cavalry band known as Her Majesty's First Life Guards, and it seemed to his young

mind that the soldier with the trombone was the head and front of the monarchy and the sole producer of the welded mass of sound given out by various brass instruments. He induced his father to buy him a trombone, and he was laughed at for his first efforts to play popular airs and passionate bits on an instrument that was built solely for percussory effect. But the boy, in his persistent ignorance of that fact, blew on, and at fourteen



years he was himself the first trombonist in the band of Her Majesty's First Life Guards, and at seventeen already known as one of the greatest trombonists in Europe.

"Pat" Gilmore, the once famous bandmaster of America, soon heard of Innes and made him the soloist of his band, in which capacity Innes became a great drawing card.

Innes organized his present band in 1886, and within the last two years has been credited with ushering in a new era in band music, and has since become universally recognized as one of the few great concert bands of the world.

It is not only as a trombonist and director that Innes is noted. Some of his compositions have earned a national popularity, notably "Love Is King," a new march which sets every foot to tapping and puckers every mouth for whistling; "Columbia," also a march with plenty of "go" in it; "Danse Americaine" and "Cupid's Story."

Unlike most men in the world of fierce competition,



Innes reaches the limit of business success early in life, when he is still able to enjoy the pecuniary reward of artistic reputation. He was born in London, England, in 1854. He came to New York when little more than a lad, and in good time became an American citizen.

It may be said that musically, and also physically, the members of Innes' band are the reflection of the leader. The agent will tell you that when "the guvnor" is nervous or irritable the men manifest the same spirit. If he flags in his interest in the music the men flag.

After a concert the other night the band agent, who plays in the reed section, was overheard to remark to Innes:

"You are holding them too tight on my line. The boys are getting rattled."

"They need to be held tightly," the bandmaster answered. "There has been careless playing in there."

"Well, you know how you had them last summer. They are scared to death."

Yet not a word had been passed between the leader and those nervous men. Thinking they were lagging in their work he had held them in his grip with the result described. It is in that way that one section after another is kept in form.

It may have been noticed that Innes directs a whole

concert without a score. He reads from memory, except when he is giving some sort of comparatively new piece. Necessity being the mother of invention, it seems as if this feat of memory were a necessary part of Innes' system of band direction, for it would be next to impossible for him to give attention to a written score and at the same time guide every man of his band.

Innes has 11,000 pieces in his repertory. He has been known to direct his band through a six weeks' exposition engagement, where the programs changed twice a day, without seeing a sheet of music.

Mary Louise Clary.

Mary Louise Clary will sing at the People's Choral Union concert in Cooper Union this evening.

Kathrin Hilke.

Miss Kathrin Hilke appeared in Rossini's "Stabat Mater," which was given quite successfully on Sunday

Innes

"wing and wing"



evening at St. John's Church, Jersey City Heights. Next Sunday she will be heard in the same work at St. Agnes' Church, Brooklyn, and on Easter night she will sing for the Beethoven Männerchor of this city, under the direction of Gustav Hinrichs. Miss Hilke received quite an ovation on her appearance in Plainfield on March 26.

Mabel St. Clair-Larimer.

Miss Mabel St. Clair-Larimer, who has been engaged to sing the contralto parts in the oratorio of "The Messiah" in Wichita, Kan., is a pupil of Mme. Katharine Evans von Klenner, having pursued her entire vocal education in New York with this celebrated teacher. The soprano engaged for the performance is Geneva Johnstone-Bishop.

Flak Song Recital.

Mrs. Katharine Fisk, an American contralto, who has been singing successfully for a number of years in England, will give a song recital at the Astoria on Saturday,



April 2, at 3:30 p. m. She is going to sing a great variety of songs, beginning with a Beethoven, three Brahms, a Schubert, and following through old Scotch, old Irish and English she will reach Gounod and the other French writers, Hahn and Chaminade, and end with the Americans, Chadwick, MacDowell ("Thy Beaming Eyes," of course), Nevin, Hawley and Hastings.



CINCINNATI, March 26, 1898.

THE tenth symphony concert, in Music Hall on Saturday evening, March 26, offered the following program:

Overture, Leonore No. 3.....Beethoven
 Recitative and aria, from Semele.....Händel
 Miss Shay.
 Symphony, Harold in Italy.....Berlioz
 Songs—
 Margaret at the Spinning Wheel.....Schubert
 Oh, to Love, to Love Again.....Pier A. Tirindelli
 Miss Shay.
 Overture, Tannhäuser.....Wagner

This program offered a wider range of contrast in the three orchestral numbers. An intellectual, finely contrasted and well-matured reading was given the overture. The well-knit texture of the strings and the unanimity of purpose with which they played were noteworthy. The flute solo, which comes in incidentally to the subject, and which has been accounted as frivolous by some critics, was beautifully played by Mr. Vinck. The trumpet solos, too, were mellow and artistically given. An interesting novelty to the patrons of the concerts was the symphony. It gives a splendid idea of the superb knowledge Berlioz had of the resources of the orchestra, and how by unwonted combinations in the several divisions he succeeded in producing some unique, if not startling, results. The bell effects in the "Pilgrims' March," produced first by the flute, oboe and harp, and, second, by the horns and harp, are singularly and strikingly effective.

One wonders at the ingenuity of the combination. Still more charmingly descriptive—the utmost realization of program music—is the imitation of the booming resonance of a large church bell, made by the chords in the woodwind and second violins. Another conceit follows in the Serenade, suggestive of the bagpipe and the small pipe of the native peasant. But the unity of idea pervading the entire work centres in the personification of the hero, Harold, by the first violin.

Richard Schliewen, of the orchestra, undertook this part and carried it through in a thoroughly satisfactory manner. He gave it a noble, refined and musicianly interpretation. Especially beautiful was his solo in the first movement. His tone was manly and assuring, and he invested the character with genuine interest. The conductor, orchestra and audience united in giving Mr. Schliewen evidence of their appreciation. He proved his claims to being a scholarly and finely balanced musician.

The orchestra asserted the full value of its training in the reading of the Symphony.

It is a work of extraordinary complications, and makes heavy demands not only on the technical side, but especially on the interpretative faculty. It calls for an almost continuous use of light and shade—and the bringing out of strong contrasts. The orchestral coloring is wrought to the highest pitch, and in this respect the orchestra is called upon for extraordinary effort. Under the vigorous baton of Mr. Van der Stucken these requirements were admirably filled. He infused into the orchestra energy, directness, precision and a poetic vein. The "Pilgrims' March" was reproduced as a tone-poem of striking beauty. Noteworthy was the purity of tone in the woodwind and horns. The intricacies of the last movement, representing the orgy of the brigands, were given with intense passion and dramatic force. Seldom is the "Tannhäuser" overture, with its superb climaxes, played with so much classic constructiveness and the genuine Wagnerian spirit as it was by the Symphony Orchestra yesterday. All the forces came into contact with each other, and the totality of result was eminently satisfactory. Mr. Van der Stucken introduced in the closing climax a quartet of horns, as is done at the Bayreuth Festival. The effect was convincing.

The appearance of Mr. Van der Stucken in conducting the last number was greeted with demonstrative applause akin to an ovation on the part of the audience.

Miss Rosa C. Shay, Cincinnati's gifted vocalist, whose progress in the world of art has been by gigantic strides, took upon the shortest notice the place of Franz Rummel, piano virtuoso, who was to have been the soloist. Miss Shay amply filled all expectations regarding her and ranked alongside the best soloists heard during the Symphony season. The recitative and aria from "Semele," by Handel, in which the orchestra gave adequate sup-

port, Miss Shay sang with classic insight and a sympathetic, almost passionate, delivery. Her phrasing was delightfully clear and her delivery in the genuine oratorio style. Her enunciation was distinct and she held her voice under excellent control. The richness of her lower tones is remarkable. She did full justice to the songs. It is in the expression of pathetic and passionate lines that Miss Shay is perfectly at home. She imparted to the Schumann and Tirindelli numbers musicianly character and dramatic intensity. As an encore she sang a song by Chaminade.

On Wednesday evening last, March 23, in Scottish Rite Hall, Frederick Shailer Evans, pianist, of the Con-

"Warm work!"



servatory of Music, gave an interesting concert assisted by Miss Helen May Curtis, reader, and Henry Froehlich, violinist, in the following program:

Sonata for piano and violin, op. 67.....Hofmann
 Recitation, Lorraine, Lorraine, Lorraine.....Kingsley
 Musical accompaniment, Stanley Hawley.
 Piano Solos—
 Pastorale.....Scarlatti-Tausig
 Capriccio.....Scarlatti-Tausig
 Gavotte, op. 125.....Raff
 Vecchio Minuetto, op. 18.....Sgambati
 Frühlingsnacht.....Schumann-Liszt
 Recitation, Hervé Riel.....Browning
 Suite for piano and violin, op. 11.....Goldmark
 Recitation, Young Lochinvar.....Scott
 Musical accompaniment, Stanley Hawley.
 Piano Solos—
 Novellette, op. 21, No. 7.....Schumann
 Mazurka, op. 24.....Saint-Saëns
 Nocturne, op. 37, No. 2.....Chopin
 Ballade, Der Fliegende Holländer.....Wagner-Liszt

Mr. Evans succeeded in leaving a noble impression of his artistic faculty. As an ensemble player he has a just sense of proportionate value and subjects all technical

"Conductor" Innes.



demands to the higher musical thought. In this respect the sonata for piano and violin was thoroughly satisfactory. The Romanze Andante was finely wrought. The first movement of the Goldmark suite is tinged with a deep and sombre Oriental coloring. The ensemble had genuine artistic value. In his solos Mr. Evans evinced considerable power and versatility. He is an artist of excellent proportions—self-possessed and musicianly in his interpretations. His reading of a pastorale and capriccio—Scarlatti-Tausig—was thoughtful and poetic. Very dainty, with fine expression and color, was his reading of the Vecchio Minuetto by Sgambati. The Chopin Nocturne was given with just the proper attention to the tempo rubato. A brilliant and well contrasted reading was given the Ballade "Der Fliegende Holländer," by Wagner-Liszt. The melody was well sustained.

Mr. Froehlich played with earnest, conscientious conviction, commanding an absolutely true tone, and his interpretative faculty was at its best. Miss Helen May

Curtis contributed much to the enjoyment of the evening by her intelligent and dramatic readings.

* * *

A recital of more than ordinary interest was given last week at the Auditorium School of Music. The students were from the classes of Mrs. Lily Hollinghead James, elocution; Miss Tecla Vigna, voice; Mrs. Anne Norton Hartdegen, voice; Sig. P. A. Tirindelli, violin, and C. A. Granniger, piano. The program was as follows:

Piano and violin, Fantaisiestücke.....Schumann
 Miss Rachel B. Evans, Miss Clara Andrews.
 Voice—
 If Thou Didst Love Me.....Denza
 Heart's Delight.....Gilchrist
 Miss Antoinette Werner.
 Piano, Romanza.....Mozart
 (Second piano accompaniment.)
 Miss Alma Bloom.
 Violin, Fantaisie Appassionata.....Vieuxtemps
 Miss Cora Mae Henry.
 Voice—
 Avanaise Song.....Grieg
 A May Morning.....Denza
 Miss Jeannette Foster.
 Elocution, High Tide on the Coast of Lincolnshire.....Ingelow
 Miss Nellie Allen.
 Voice, Recitative and Aria, Wait Her, Angels, to the Skies (Jephtha).....Händel
 W. C. Earnest.
 Piano, Adagio e Finale.....Weber
 (Second piano accompaniment.)
 Miss Flora Foster.
 Violin, Andante (concerto).....Mendelssohn
 Miss Clara Andrews.
 Voice, Aria, from Semiramide.....Rossini
 Mrs. Margaret Carter.

The piano pupils of Charles A. Granniger showed remarkable progress and the results of artistic training. Especially noteworthy was the playing of Miss Alma Bloom in a Mozart romanza with second piano accompaniment. The voice pupils of Signorina Tecla Vigna and Mrs. Anne Norton Hartdegen acquitted themselves with unexceptional credit. But perhaps the most noteworthy feature of the recital was the remarkable violin playing of the pupils of Mr. Tirindelli. Miss Cora Mae Henry played the Fantasia Appassionata, by Vieuxtemps. She displayed a technic and temperament which augur for her an enviable future. Delicacy, refinement and a noble musical tone are already discerned in her execution. Miss Clara Andrews played the andante from Mendelssohn's concerto with fine feeling. Mr. Tirindelli's influence is being felt in a wide circle in this city—as a composer, a violinist and a musician of the most poetic type.

* * *

Henry Froehlich, one of the most successful teachers in this city, recently presented his pupils in a violin recital, which attracted considerable attention in the following program:

Trio for three violins, D minor suite.....Hermann
 Moderato—Energico.
 Canzonetta.
 Misses Lalla and Elsie Stephenson and H. Froehlich.
 Souvenir, Berceuse.....Papini
 Intermezzo.....Bohm
 Master Harry Froehlich.
 Variations on a gavotte by Corelli.....Leonard
 Miss Elsie Stephenson.
 Elegie.....Bazzini
 Master Adolph Borjes.
 Ninth Concerto, Adagio—Rondo.....De Beriot
 Miss Laura Niederlander.
 Adagio, from A minor concerto.....Viotti
 Hungarian Fantaisie.....Hauser
 Maurice Joseph.
 Introduction and Rondo Capriccioso.....Saint-Saëns
 Miss Lalla Stephenson.
 Quartet for four violins.....Helmberger
 Romanze.
 Tarantella.
 Misses Stephenson and Messrs. Joseph and Borjes.

The opening trio was given with a good ensemble, the two Stephenson sisters being among the most advanced pupils of Mr. Froehlich. Miss Elsie Stephenson, in the Leonard Variations, showed the foundations of soul and a good technic. Miss Lalla Stephenson, in the Saint-Saëns number, developed a technic of much promise. The younger pupils, too, give evidence of conscientious progress and a development in the proper channels. The little son of Mr. Froehlich, only eight years old, proved in his numbers his claim to talent.

J. A. HOMAN.

Kaltenborn Quartet.

The last of the series of chamber concerts at Columbia College, for which Professor MacDowell engaged the Kaltenborn-Beyer-Hané Quartet, took place last Saturday morning, March 26.

The last of the series of the three fashionable Lenten musicales which this quartet has been giving will occur to-day. These musicales have been a social and artistic success. Among the patronesses are Mrs. E. C. Benedict, Mrs. Chas. B. Foote, Mrs. Frank P. Hastings, Miss F. Ogden Jones, Mrs. James McNamee, Mrs. Arthur Dodge, Mrs. E. H. Perkins, Jr., and Mrs. C. S. Van Rensselaer.

"The Mikado."

WITHOUT hyperbole it may be said that the "Mikado" as given this week at the American Theatre by the Castle Square Opera Company is as pleasurable a theatrical amusement as there is in town. The dangerously familiar Gilbert and Sullivan opera was listened to by an audience that packed the house Monday evening with all the interest and eagerness of a new production. And this was due not only to the excellent way the opera was cast, but to the really superb stage management. Indeed it is no more than just to pay a compliment to the gentleman behind the scenes who did so much to keep the opera from dragging when the encore fiends were having their own nefarious way. Still they had every reason to be enthusiastic.

Raymond Hitchcock was really and unqualifiedly funny as Ko-Ko. His make-up was a joy, and the elasticity of his countenance was equaled only by the width of Oscar Girard's mouth. The two between them had the humor of the opera.

Joseph F. Sheehan sang the familiar numbers well; but we have heard him sing better. He is handsome, too, and his legs are godly and good to look upon. The Pooh-Bah was William G. Stewart. What he had to do was done well.

Grace Golden as Yum-Yum added another to her many successes. She was petite and coquettish, and she sang all through the opera with much sweetness and delicacy. "The Moon and I" was especially well done. Lillian Swain as Pitti-Sing was one of the hits of the evening. There was not much opportunity to judge of her singing, but she has a waggish personality—appetizing and irritating. An appreciator sent her a bundle of roses. Had it been I, I would have sent the floral kingdom. Bessie Fairbairn, in her solo in the second act, rather brought one back to the fact that the "opus" was musical. It was sung more than well—sympathetically and truly.

The cast was as follows:

Mikado of Japan.....	Oscar Girard
Nanki-Poo.....	Joseph F. Sheehan
Ko-Ko.....	Raymond Hitchcock
Pooh-Bah.....	William G. Stewart
Pish-Tush.....	Dashiell Madiera
Nee-Ban.....	Charles Scribner
Yum-Yum.....	Grace Golden
Pitti-Sing.....	Lillian Swain
Peep-Bo.....	Bessie Fairbairn
Peep-Bo.....	Emma King
Katisha.....	Bessie Fairbairn

MAX EUGENE.

Max Eugene, who played the part of Don José in "Maritana" last week, was born at Mannheim, Germany, and from his father, who was a singer of some note, he had his first lessons in singing; he was then only five years old, and his father was singing with the Mapleson company at Covent Garden, London. Mr. Eugene acquired his education in London, and after he passed his final examinations he decided to study singing as a profession. Twelve seasons of English opera with the Carl Rosa Company has resulted in giving Mr. Eugene command of an extensive repertory, including the best standard operas, English and German, and in giving him an ease and grace of vocal style that only earnest and intelligent study can bestow. In these days of "rapid transit" from the school of music to the operatic stage it is refreshing to find a singer who believes that months of preparation and constant rehearsing are necessary for the successful presentation of even a light opera. Individually, Mr. Eugene feels that he needs constant practice and study in order not to "get rusty" in even the operas with which he is most familiar.

His first appearance at the Drury Lane Theatre, London, in the part of a slave in Goring Thomas' Russian opera "Ostap," was very successful, and shortly afterward he appeared as Valentine in "Faust," an opera which he never wearies of singing in or hearing. The role of Claude Frolo in "Esmeralda" also won laurels for him in London and other cities, and it is possible that New Yorkers may have an opportunity to hear him in that opera in the near future. Frederic in "Lohengrin" is also a favorite role, and Wolfram in "Tannhäuser."

After the engagement with Carl Rosa, Charles Pratt, of the Emma Abbott company, engaged Mr. Eugene for the Tavery Opera company, with which company he made the tour of the United States, singing in all the principal towns; he then traveled through Mexico and British Columbia, everywhere being well received. Immediately after his return to England he was engaged by Fred C. Whitney, and while with him he may be said to have created the part of "Brian Boru." Then he went back to

the Carl Rosa Company for a time. On his return to America a re-engagement with Fred Whitney resulted in financial disaster. Mr. Eugene then concluded to go back to his birthplace, Mannheim, and sing in the Wagner operas. Every singer knows that it is no light task to learn first an operatic role in one language and after singing it successfully then to undertake it in another language. But Mr. Eugene seems to have accomplished this task satisfactorily.

Mr. Eugene care only for the superior music. Wagnerian roles suit his fancy and satisfy the longings of his artistic nature. It is under protest that he sings in light opera, and he positively refuses to undertake a comic role, for he says "he prefers to remain silent rather than make a fool of himself." This course is in accordance with his father's instructions, who advised him never to undertake a part for which he was physically or mentally or vocally unfitted. His dramatic baritone voice will stand any amount of hard work and is sufficient in volume to fill a place like the cathedral. The oratorio of "Elijah" quite suits him, but grand opera is his ambition.



MAX EUGENE.

He does not overlook the dramatic possibilities of any part. He has his voice, his nerves and his temper under perfect control and never gets "rattled" when on the stage nor lets his part run away with him, but preserves his dignity and dominates the part which he impersonates. This was evident in "Maritana" when he played the unthankful part of the traitorous Don José, which, although it gives scope for good acting, is difficult to avoid overdoing. Don José is swimming against wind and tide all the time, that is, a villain's part is antagonistic to the audience, and approval of a singer is generally seasoned with disapproval of the character he represents. The better the acting the more pronounced is this atmospheric disapproval on the part of the audience. Mr. Eugene says he is always depressed when he plays the villain, and much prefers to represent heroic and noble types of humanity.

The stage name of Max Eugene was adopted by his father's wishes, who did not care to have the family name of Stepan on the billboards; but as his father is now dead there is no reason why the singer should not use his own name.

Mr. Eugene is 6 feet in height and broad in proportion; he moves lightly and gracefully and seems imbued with

energy to his finger tips. An evidence of his energy is his love for baseball, which he considers far superior to cricket, golf or polo; golf he thinks too slow and solitary, but baseball suits him "down to the ground." Rowing, fishing, swimming and hunting are among his favored pursuits. He is passionately fond of orchestral music and considers Seidl the greatest living conductor. He is fond of reading and prefers historical works to fiction; among novelists the vivid word-painting of Ouida claims his warmest admiration. Unlike most Germans he much prefers the English language to the German, both for speaking and singing, and he would rather live in the United States than in Germany.

Mansfield-Sawyer-Rand-Allen.

The regular monthly musical service of next Sunday evening at Rutgers Presbyterian Church, Seventy-third street and Boulevard, will have this program:

Organ Prelude.....	Wagner
Duet, The Angel.....	Rubinstein
Miss Mansfield, Mrs. Sawyer.	
Quartet, Abide With Me.....	Homer N. Bartlett
Duet, The Lord Is a Man of War (Israel in Egypt).....	Händel
Mrs. Sawyer, Mr. Allen.	
Organ Postlude.....	

Baroness de Packh's Musicales.

Last Friday evening the Baroness de Packh gave one of her enjoyable musicales. The singer was assisted by the Misses Loretta and Frank Valles, Miss Daisy de Banachowski, F. W. Benjamin (all pupils of either the Baroness or Professor Gould) and Messrs. Hans Kronold and Maurice Gould in this program:

Polonaise.....	Chopin
Maurice Gould.	
The Vow.....	Bohm
Miss Frank Valles.	
A Night in Spring.....	Bohm
Miss Loretta Valles.	
I Dreamt I Dwelt in Marble Halls, from Bohemian Girl.....	Balfe
Miss Daisy de Banachowski.	
Scene und Cavatine aus dem Prophet.....	Meyerbeer
Baroness de Packh.	
Violoncello solo, Reverie.....	Bottesini
Hans Kronold.	
In questa tomba oscura.....	Beethoven
Ave Maria.....	Bach-Gounod
Baroness M. de Packh.	
O fand ich doch den Weg zurück.....	Brahms
Der Engel.....	Wagner
Baroness M. de Packh.	
The Sweetest Flower.....	Van der Stucken
For This.....	De Koven
F. W. Benjamin.	
Dost thou know that fair land, from Mignon.....	Thomas
Mon coeur chante.....	Chaminade
Baroness M. de Packh.	
Etude caprice.....	Goltermann
Romance.....	Fischer
Kol Nidrai.....	Bruch
Violoncello solo.....	Hans Kronold.
Elizabeth's Gebet aus Tannhäuser (by request)....	Wagner
Baroness M. de Packh.	

Undoubtedly the feature of the evening was the Baroness' singing of the Wagner numbers. She was in excellent voice and was highly complimented by everyone present. Mellowness and power, combined with distinctness of pronunciation, are her special attributes. There is talk of her giving a grand public concert soon.

The pupils sang well, doing credit to their careful teacher, who has taken much pains to cultivate the voice according to sound vocal and physiological principles. Professor Gould played all the accompaniments in finished and sympathetic fashion.

The large audience present included the Prince Auersperg, Count and Countess H. von Dan'r, Citizen George Francis Train, Director McLaren, of the Metropolitan Opera House Company, and family, and many others, among whom were a large party of ladies from Staten Island.

CONSERVATORY KLINDWORTH-SCHARWENKA,

Berlin, W. (Germany), Potsdamerstr. 27 B.

DIRECTORS: Ph. Scharwenka, Dr. Hugo Goldschmidt.

ARTISTIC ADVISER: Prof. Karl Klindworth.

The Conservatory opens an Opera Academy on February 1, 1908. DIRECTORS: The Conservatory Directors and Herr Court Conductor DR. WILH. KLEEFELD. Artistic Adviser: Herr Royal Chamber Singer FRI. HERMINE GALFV; Grand Ducal Chamber Singer FRI. LINA BECK, FRI. E. BRACHMER; Herr Court-Opera Singer JULIUS LIEBMAN, Herr DR. H. GOLDSCHMIDT and others for Singing. Herr DR. KLEEFELD for Studying Parts and Ensemble. FRI. JOHANN HIRSCHBERG and Herr Court Actor PAUL DEHNICKE for Mime, Dramatic and Declamatory lessons. Scenic exercises upon the experimental stage of the Conservatory. Theory. Score Playing. The Academy forms pupils in Operatic Singing from the first beginnings to fitness for the stage. The organization of the Conservatory for the rest remains as it was. For the Piano classes from October 1, 1908, Herr CONRAD ANSORGE, in Berlin, and Herr GUSTAV POHL, of Moscow, have been newly engaged. Prospectus gratis. Hours for application, 11 to 1.4 to 6.

JOSEPH S. BAERNSTEIN,

The Great American Basso.

CONCERT ♦ OPERA ♦ ORATORIO.

49 E. 61st Street, New York City, or Henry Wolfsohn Bureau.



ISIDORE LUCKSTONE,

The Accompanist and Musical Director.
Style, Repertoire, Finish. VOCAL CULTURE.
PERMANENTLY IN NEW YORK.
Studio: 836 Lexington Ave., or address
Musical Courier.



GALVESTON.

GALVESTON, Tex., March 17, 1898.

THE twenty-second Texas Saengerfest will take place at Galveston on April 25, 26 and 27, and, judging by the preparations that are being made, will exceed anything that has ever before been attempted in this line in the South. The executive committee of the Saengerfest consists of Arthur Bornfeld, representing the Galveston Quartet Society, president; C. Janke, president of the Galveston Maennerchor, vice-president; John Sealy, treasurer; L. J. Shelby, secretary; U. O. Tiarks, corresponding secretary, and Prof. H. M. Bauer, musical director.

The president appointed H. M. Bauer, Ralph B. Savage and your correspondent to act on the music committee.

Among the organizations that have already notified the music committee of their participation are the following:

The Beethoven Maennerchor, Liederkranz, Frohsinn, Deutscher Maennerchor and Quartet Society, all of San Antonio, Tex.; the Saengerbund and Choral Union (the latter a mixed chorus), of Austin, Tex.; the Saengerbund, Frohsinn, Glee Club, Treble Club (mixed chorus), from Houston, Tex.; three organizations from Dallas, Tex.; one each from La Grange and Cedar, Tex., besides quite a number of other State organizations that propose to attend. There will also be a delegation from the New Orleans Club, Hanno Deiller director. The Galveston organizations that will take part are the Maennerchor, H. M. Bauer director; Concordia, Carl Weiss director, and the Quartet Society, Ralph B. Savage director.

The Saengerfest is given under the auspices of the German Texas Saengerbund, the Maennerchor being the inviting organization. Judging from present indications there will be from five hundred to six hundred singers taking part in the mass chorus that will be sung.

Another interesting feature will be the Festival Orchestra, which will consist of forty of the most prominent professional musicians in the State. The numbers thus far outlined by the music committee will include seven mass choruses; also three with orchestra accompaniment.

The music committee, which was also authorized to secure the services of a soloist or two for the festival, is now corresponding with quite a number of artists, thanks to the co-operation of THE MUSICAL COURIER, who notified the different parties to correspond with the Saengerfest officials; it has enabled us to promise the citizens of Texas a first-class attraction for the Saengerfest, and the selection of a soloist or two will be definitely decided upon within the next week or ten days.

The executive committee of the Saengerfest is also under special obligations to the finance committee, consisting of J. Sonnenheik, John Goggan, of the firm of Thos. Goggan & Brother; L. S. McKinney, J. J. Schott, O. S. Busch and Dr. A. A. Dyer, whose efforts practically guaranteed the financial part of the undertaking.

The executive committee will meet again on the 19th, in connection with the chairmen of the different sub-committees, in order to arrange for the necessary details. The concerts, of which there will be three, two at night and one matinee, will be given at the Harmony Hall, which has a seating capacity of 1,200. Of course there will be a commensurate number of singers on the evening of the 25th, for they would feel lost without one.

The transportation committee, consisting of Chas. Fowler, chairman; J. H. Hawley, Jens Moeller, Daniel Ripley and J. Merrow, have been promised unusually low rates by all the railroads of the State.

There seems to be a great deal of enthusiasm, and the large attendance at all the committee meetings show the decided interest that is being taken by everybody, in order to make the twenty-second Texas Saengerfest a success in every respect, musically as well as financially.

Now, a word or two of the Galveston musical organizations. The Quartet Society was organized April 29, 1891, and has a membership of about one hundred, thirty-three of which are active members, the balance honorary. The officers are Wm. F. Ladd, president; John Sealy, vice-president; J. Merrow, treasurer; L. J. Selby, secretary; J. S. Parker, librarian; F. O. Becker, musical director, and R. B. Savage, assistant.

The Concordia (a German glee club) was organized about two years ago, and has a membership of about fifty. Carl Weiss, the organist at St. Mary's Cathedral, is their director.

The Maennerchor was organized October 6, 1896, and has a membership of about ninety; H. M. Bauer director.

The Ladies' Musical Club, which is under the direction of Ralph B. Savage, has a membership of thirty-five, and is now in its twelfth year. The officers are: Mrs. T. J. Groce, president; Mrs. A. J. Parker, vice-president; Mrs. J. J. Hanna, secretary; Mrs. W. F. Breathe, assisting secretary; Mrs. A. Ferrier, treasurer, and Mrs. J. D. Fearhake, librarian.

The musicians of the city have also a good organization, viz.: Musicians' Protective Union of Galveston, Local No. 74, of the American Federation of Musicians. It was organized January 2, 1898. It has now a membership of about fifty, and includes some of the best professional musicians of the State. The present officers are: Chas. Kenedy, president; H. Heckell, vice-president; J. Saenger, recording and financial secretary; A. Heckell, treasurer.

The F. J. Ressel Quintet Club is gradually cultivating the tastes of the people for chamber music, and its splendid interpretations of the master works of Beethoven, Haydn and Mozart, as well as of the modern composers,

have created quite an interest in that class of music. The members are Prof. F. J. Ressel, conductor; Adolph Ressel and Clarence Coutant, first violins; Chas. H. Sommer and Hugo Henschke, second violins; Will. H. Schneider, viola; J. W. Coutant, cello; Frank Ressel, basso; Miss Emma Ressel and Ernest Stavenhagen, piano.

The Verlet Concert Company, consisting of Mlle. Alice Verlet, Katherine Bloodgood, Ernest Gamble, Robert Thrane and Irma Nordkyn are due here to-morrow night. They appear under the auspices of the Quartet Society—admission on invitation only. In this connection I would state that while I—and with great pleasure—give mention of the visiting artists that appear here under said auspices, I cannot and will not write nor report anything respecting their concerts unless I receive an invitation to attend the same (of their own accord), and which for some reason or other I have not received for over a year for reasons unknown to me, but no doubt personal on the part of someone.

A very good recital was given a short time ago by Miss Nelson, pianist; Miss Ebber, alto, and W. S. Mason, of Houston, violinist, at which an interesting program was given.

THE MUSICAL COURIER is always on sale by N. S. Sabel, Ferd. Ohlendorf and M. Block. Visiting artists will find copies on file at the office of Thos. Goggan & Brother, as well as at your correspondent's. JACOB SINGER.

ATLANTA.

ATLANTA, Ga., March 20, 1898.

IT is a fact that Atlanta is improving in its musical attainments and that a true musical breeze, with its refreshing atmosphere, is quickening this city, which, until recently, was content with mere echoes from the musical world. As the individual passes from the realities of life, as they are in their first material needs, to the pleasant revelation of what embellishes life, education, art and music, so, Atlanta, after a long period of dormant musical powers, easily explained by the every-day needs and aspirations of a city which in only thirty-six years sprung from ashes to great prominence, has now awakened to the needs of its spiritual life, and it cries aloud for the beautiful elevating influence of music.

Thus the year 1868 marks an epoch in the history of music in this city. Concerts, musical clubs, organizations for musical entertainments, a demand for musical literature are now the order of the day, and almost every week counts two or three musical events of some importance. Notably among the promoters of musical growth in the city is the Young Men's Library of Atlanta, which has long been the centre of a delightful coterie of literary folk. It now bids fair to become equally popular with the musically inclined. By the generosity of M. Strein, of Philadelphia, who has recently endowed the musical department of the library, quite an impetus has been given to the collection of musical literature. To aid in this work the library has inaugurated a series of chamber concerts during Lent, under the skillful management of Joseph MacLean, whose efforts have been crowned with great success, both artistically and financially. Mr. MacLean holds a responsible position at the Agnes Scott Institute, and is also the organist at the Second Baptist Church. The musical season of this year is indebted to him for a truly artistic organ recital given last November, and also for the production of the "Judas Maccabaeus." The second of the series of the chamber concerts was given last Thursday in the beautiful reading room of the library, which, with its lofty ceiling and fine acoustic properties, makes an ideal place for chamber music. The concert was a recital for two pianos by Mr. MacLean and Sig. G. A. Randegger, assisted by Miss Nell Houston Morgan, violinist.

Both the pianists appeared at their best, and seemed to be inspired by the beauty of the music and by their true love of art. The program opened with the concerto in C minor by Bach, in which the principal theme and its following developments were clearly played. The first tempo of a D major sonata by Mozart followed Bach's music; the contrast of the two styles, though both full of the epochal flavor, was at once evident and interesting.

Miss Nell Houston Morgan, a sister of Miss Geraldine Morgan, who is well known to the readers of THE COURIER, appeared next in a violin number. Miss Morgan presented that most beautiful sonata in A major by Handel, and her playing was artistic and in perfect accordance with the classicism of the composer; she kept the tempo almost metronome-like in the first, second and third movements, only allowing herself to indulge in "rallentandos" in the short, expressive interlude between the first and second movements. Miss Morgan played also several other pieces, and in the various styles she proved herself a thorough and finished artist. The quality of her tone is pure from its softest and most delicate whispers to the full and broadest production of the strings, touched by a masterly bow. Thus her playing is of that character which puts an audience in immediate sympathy with the artist; probably Joachim's instruction has something to do with it. Miss Morgan excels in the use of the fourth string, from which she obtains a tone that can rival with that of the cello; in the Cavatina of Raff she ably succeeded in holding the last note firmly through the several bars without letting it lose its power of expression with the gradual decrease toward the end, and making the upward and downward motion of the bow scarcely perceptible.

The program also contained the Variations, by Van Wilms, for two pianos. This is a most beautiful composition; its modern aspirations and the wholly modern form of variations remind much of the romanticism of Schumann. The passionate conclusion of the principal theme, after all the variations, was rendered with much feeling by the two performers, and it was followed by responsive applause from the audience.

The Love-Death scene from "Isolde" found in Mr. MacLean and Signor Randegger two faithful interpreters.

In conclusion it can be said of this concert that it was of an indisputable importance, both from a musical and instrumental standpoint, and the performers deserve congratulations.

A movement is on foot to organize a concert association in this city. I shall keep THE MUSICAL COURIER in-

formed of its progress. The purpose is to secure a season of concerts next fall, with a list of prominent artists engaged for the occasion. Atlanta has a great deal of initiative spirit, and it will certainly succeed in forming this mutual association, which will be, musically, the leading organization of the kind in the South. G FLAT.

NEWPORT.

NEWPORT, R. I., March 21, 1898.

SINCE the Adamowski Quartet concert and one by Sullivan Sargent, in Masonic Hall, the most important musical undertaking here is the preparation of "The Creation" by the Philharmonic Society for public performance in the near future.

The society, though young, is already noted for its painstaking, careful study of the oratorios to be performed, and for its excellent interpretation of the two already given, "Elijah" and "The Messiah." It is steadily increasing in both active and associate members, many of the latter having joined in order to avail themselves of the privilege of listening weekly to the fine intermission music furnished by members of the society under the direction of a special committee. Care has been taken by the committee to have at the intermissions only music of the highest order and to have as much variety as possible. In point of fact, it has come to be regarded as a great compliment to be asked to sing or play at the Philharmonic intermissions. The March programs up to date are:

MARCH 3.	
Aria, Honor and Arms, from Samson.....	Händel
Aria, Sei Vindicata Assai, from Dinorah.....	Meyerbeer
A. H. Swan.	
MARCH 10.	
Vocal quartets.....	Robert Franz
Ave Maria, op. 45, No. 1 (op. 17, No. 1).	
Die Verlassene, op. 46, No. 1 (op. 40, No. 5).	
The Mourner, op. 45, No. 2 (op. 17, No. 4).	
May Song, op. 24, No. 5.	
Miss Mary G. Curley, Mrs. Charles E. Black, Alfred Holland and Augustus H. Swan.	
MARCH 17.	
Aria, O Lord, Thou Art My Protector, from the Nineteenth Psalm.....	Saint-Saëns
Mrs. John P. Peckham.	
('Cello obligato by Alfred G. Langley.)	
Ladies quartets—	
Twenty-third Psalm.....	Schubert
Flower Songs, op. 81.....	Mrs. H. H. A. Beach
The Clover.	
The Leeloo Daisy.	
The Bluebell.	
Miss MacTitus, Mrs. J. P. Peckham, Miss Maud Marsh, Miss Eda K. Martland.	

To say that this high-class music is well done, and in most instances, more than well done, is easy, since the club claims among its members some of the best musicians (the word is used admirably) in the city.

The next musical event will be two trio concerts, by Miss Jessamine Chase, violinist; Alfred G. Langley, cellist, and Mrs. Charles E. Lawton, pianist. The dates will be early in April.

Slight changes have been made in one or two of the church choirs for the new year beginning April 1. At the United Congregational Augustus Hazard Swan will continue to be choirmaster, and the other members of the quartet will be Mrs. Carrie Doty Spooner, soprano; Mrs. H. F. Brown, alto, and H. F. Brown, tenor.

At the Central Baptist Mrs. T. W. Freeborne still remains director and organist, and the quartet will be Miss Mary F. Slocum, soprano; Mrs. H. H. Smith, alto; N. T. Hodson, tenor, and H. M. Spooner, bass. No changes are expected in other choirs. All are busy at present with Easter music. M. T. F.

NEW ORLEANS.

NEW ORLEANS, La., March 15, 1898.

THE event of the week, in fact, the most important musical event of the season, has been the two concerts given by Raoul Pugno at the Atheneum. His initial concert witnessed the largest and most fashionable audience that has ever assembled here, and it was eminently a critical audience, not a single musician of note being absent.

Mr. Pugno was very ably assisted by Mme. Marguerite Samuels, our leading piano teacher, who was a pupil of Pugno years ago in Paris. She played several of the numbers charmingly, her touch being clear and firm, and Mr. Pugno was more than satisfied at having had her to play with him. Pugno's playing was considered by many here superior to Paderewski's, in that it was warmer, more passionate, crisper, and devoid of mannerisms or manifestations of ill-breeding, with a remarkable force of tone color.

Of the numbers on the program the Beethoven number and the Liszt Rhapsodie were given best, and of course the Grieg concerto was well played. The program for the first concert follows:

Fugue.....	Bach
Air Varié.....	Händel
Piece in A minor.....	Scarlatti
Contra, Quasi Una Fantasia.....	Beethoven
Concerto.....	Grieg
This number was interpreted by Raoul Pugno and Mme. Marguerite Samuels.	
Polonaise, op. 22.....	Chopin
Causerie sous Bois.....	Pugno
Serenade à la Lune.....	Pugno
Rhapsodie Hongroise No. II.....	Liszt
Espagne (duo for two pianos).....	Chabrier
Mr. Pugno and Madame Samuels.	

At the request of many music lovers, and in view of the magnificent success of his first recital, Mr. Pugno gave a second recital last Monday evening, being assisted by Henry Joubert, violinist, and Madame Samuels. This concert was also a delightful success, and was much enjoyed by the large audience present. Mr. Joubert charmed all present by his excellent work on the violin, while Mr. Pugno enthralled his listeners with his playing of the several numbers allotted to him.

Madame Samuels acquitted herself of the task allotted to her in the Mendelssohn concerto superbly, and once

more reaffirmed her claim to being an excellent pianist and thorough artist. The program was as follows:

Sonata for piano and violin.....	E. Grieg
Carnaval de Vienne.....	Schumann
Concerto.....	Mendelssohn
Orchestral transcription by Madame Samuel.	
Berceuse.....	Chopin
Valse in B.....	Scherzo in B Minor
Papillon.....	Grieg
Au Printemps.....	Mendelssohn
La Chasse.....	Schumann and Reinecke
Paraphrase on Manfred, for two pianos.....	Madame Samuel and M. Pugno.
Au bord d'un ruisseau.....	
Air à danser.....	R. Pugno
Valse Lente.....	
Improvisations.....	

The people of this city certainly have a debt of gratitude to Madame Samuels and Phillip Werlein, through whose exclusive efforts Pugno was brought here, enabling Orleanians to enjoy such good music, which, unfortunately, is a *rara avis* in these surroundings. Next Wednesday (to-morrow) the Verlet Concert Company will make their debut, and I understand they have already sold a good house in advance.

J. NELSON POLHAMUS.

DENVER.

DENVER, Col., March 18.

AFTER a season which has been in some respects unusually active, Denver's musical people seem to have settled down to observe the Lenten season in a quiet manner. This does not necessarily imply that they are extremely zealous in their religious devotions, and the vacation will probably be devoted to preparing material for the spring season, which is generally productive of a great number of concerts of all classes. This is generally the time when our budding professionals return from the East after having studied faithfully all winter, and show their admiring relations and friends what a great amount of knowledge they have acquired. To an unprejudiced observer the result is sometimes different, however, and there are cases when the aspirants for fame seem to have acquired just enough of their foreign teachers' methods to unsettle them and not enough to do them any good. It is in the springtime, too, that "our most talented young amateurs"—convinced that there is a glorious future before them if they can but secure a few months' instruction from some famous instructor—give their "benefit" concerts. Sometimes they utilize the proceeds by going away to study—more often than stay at home. But such incidents as these are probably no more common to Denver than to other cities. We have in this city many capable instructors—in fact, an unusually large number for a place of this size. Many are drawn here because of the advantages of the climate; others because they think that in the wild West there is a great field for the imported product. This latter class generally receive some unpleasant surprises, for if occasion demands we can muster a formidable army of local talent.

The season thus far has not been productive of any especially startling features, although more concerts have been given than usual. The Henschels, in my opinion, gave the most thoroughly artistic concert of the year, although such lights as Nordica, Clementine De Vere and Scalchi have visited us. Barring local people we have had no piano recitals thus far. This is not to be wondered at, however, for Denver does not patronize pianists to such an extent that they are anxious to come back, except in few cases. Carreño played before a handful of people at prices ranging from 25 cents to \$1.50. We are promised some good things later in the season for Melba and her company, Ysaye and Franz Rummel will probably visit us.

Concerts given by purely local people have, as a rule, been poorly patronized, although some very good entertainments have been given. One reason for this is the large audiences which attended the performances of the Boston Lyric Opera Company, which played a twelve weeks' engagement here, closing two weeks ago. Their performances were generally satisfactory, for we have so few opera companies here that criticism is inclined to be lenient. It may be of interest to know that since leaving here the company has been reported to be doing very poor business. One of the tenors, Edgar Temple, was released at the termination of the engagement in this city and is now looking after his mining interests. It is said that the backer of the opera company was considerably incensed at Mr. Temple's discharge and that he will shortly give that gentleman the management of the company, which position he formerly held.

The Denver Academy of Music is the title of a new music school which was started here about a month ago, and is said to be already in a flourishing condition. The faculty is for the most part composed of local people, and they have taken their pupils to the new institution, thus giving it a considerable enrollment to start with. A faculty concert given two weeks ago was attended by a large audience. C. W. Price is the business manager of the enterprise, and the musical work is under the direction of Henry Houseley. Some of the members of the faculty are Edouard Hesselberg, G. W. Sauvelt and Rena Belle Reed, piano; Adams Owen and Mrs. J. A. Robinson, voice; Carl Walther, violin, and Professor Houseley in the theoretical branches. Weekly pupil recitals have been inaugurated, occurring each Monday afternoon.

Grant Weber, formerly of Chicago, is the latest pianistic acquisition to the ranks of the conservatory faculty, filling the place recently occupied by Edouard Hesselberg, between whom and the conservatory management there was a disagreement which led to his resignation and acceptance of a position with the rival institution. Mr. Weber was heard in recital last Friday evening and succeeded in pleasing his audience.

His program was for the most part composed of the lighter classics, although he opened with the Beethoven Sonata, op. 31, No. 3. It is in Chopin and similar music that Mr. Weber is heard at his best, and the group of Chopin numbers was the most enjoyable of any on the program. He has an accurate technique, good tone, and his playing was generally expressive. Mr. Weber has one recommendation rather unique among concert pianists, for he is purely an American product, his chief in-

structor being Madame Bloomfield-Zeiser. It will be interesting to see whether a musician without the prestige gained by foreign study will be successful in securing pupils, for it is a sad fact that an unpronounceable name and a bushy mane will generally attract pupils whatever may be the musical ability of their owner.

Emil Tiferro, who will be remembered by Boston readers of THE COURIER, has been very busy all winter. He has converted a suite of rooms adjoining his studio into a hall capable of seating about 400 people and fitted up with all the accessories of a theatre. He has given operatic concerts, pupil recitals, &c., in it since its completion. Mr. Tiferro has been in Denver but a comparatively short time, but has been very successful.

The Bostonians are here next week, singing "The Serenade" and, of course, "Robin Hood." One of the cast is a Denver boy, J. F. Boyle, who understudies Cowles. He studied for some time here under the direction of Vincent Morgan. He is said to have considerable talent, and some papers have had the temerity to call him better than Cowles. A petition has been circulated locally this week asking the management to allow him to sing a leading role at some of the performances.

Some of the members of the conservatory faculty, together with more advanced pupils, are giving a concert at Idaho Springs this evening.

The Houseley-Hartley Opera Company, composed entirely of local people, has just returned from a tour of the smaller cities of the States, where they have been presenting two clever little operettas, the music for which was written by Mr. Houseley and the libretto by Mr. Hartley. They are entitled "The Whist Players" and "The Jerab's Butler," and will be given their first presentation in this city soon after Easter, by which time the players will have become thoroughly accustomed to their parts. Mr. Houseley has also recently completed the music for a three-act romantic opera, entitled "Ponce De Leon," which contains some very fine numbers, and with competent production will undoubtedly be a success.

In my next letter I shall tell of the musical arrangements being made for the big meeting of women's clubs to be held in this city next June, and also give a brief review of the local musical societies and their work.

EUGENE TAYLOR.

ST. LOUIS.

ST. LOUIS, March 21, 1898.

THE tenth concert of the Choral Symphony Society attracted an unusually large and appreciative audience to Music Hall last Thursday night. The concert was doubly enjoyable to the music lovers who attended, for the reason that there were choral as well as orchestral numbers on the program.

Mendelssohn's "Ruy Blas" Overture was the first number, and the orchestra did some very creditable work. In Wagner's "Waldweben" the orchestra really surpassed itself, and did some of the finest work of the season, and a marked improvement in their playing was noticed, especially in the pianissimo passages. St. Louis has every reason to be proud of its Symphony orchestra this year. The success of the organization is not only due to the splendid management of the board, consisting mostly of prominent ladies, but to the untiring devotion and enthusiasm of the thorough and energetic leader, Alfred Ernst. If the members of the orchestra are really true musicians I do not see why, in course of time, our orchestra should not rank with the best. There is enough material there; the only thing lacking is a little more zeal.

Beethoven's "Lenore" overture, which was the opening number of the second part, was excellently performed, excepting the trumpets, which seem to have a tendency to come in late or not to be able to get their tones out clearly. Perhaps the weather was at fault, it being a raw and rainy evening.

The last but not least number was H. Hofmann's "Song of the Norns." The next concert will take place March 31. The soloists will be George Vich, a local favorite, who will play one of Brahms' concertos; Walter Schulze, of Chicago, a violinist, who will be heard here for the first time.

The St. Louis Amateur Orchestra, composed almost entirely of ladies, performed a Beethoven symphony at the Union Club last Tuesday night. Considering that it is an amateur organization, the attempt was highly commendable. Mr. Epstein wielded the baton with authority, and his reading was intelligent and musicianly. Mr. Epstein gave also a masterly interpretation of Schumann's beautiful concerto.

Mrs. Morse and Mr. Humphrey assisted. Mrs. Morse sang the aria of "Samson and Delilah" in her wonted pleasing style, and Mr. Humphrey's clear, sweet, tenor voice rang out with special fervor in the well-known Siegmund's "Love Song."

Another enjoyable musical feature was the interesting lecture that Mr. Kroeger gave on the emotional and picturesque in music. Mr. Kroeger imparted much valuable information in his easy conversational style. He illustrated his subjects by striking examples of tone painting, among them the "Scene of the Rhine Maidens," from Wagner's "Götterdämmerung," used to illustrate water music. Raff's "La Fileuse" illustrative of the spinning wheel in music, was charmingly played.

The recital by the St. Louis Musical Club next Saturday afternoon at Memorial Hall will give St. Louisans an opportunity to hear a young pianist, Miss Blanche Sherman, whose work has aroused much enthusiasm among musical critics during the last two seasons. Miss Sherman's home is in Chillicothe, Mo., and although still in her teens, the young pianist has a repertoire, which she plays entirely from memory, of nearly one hundred selections from eminent composers. Chicago critics have accorded her much praise. One of her entertainments consisted entirely of works from Bach. On another occasion she played a difficult program in contrast with the extremely classical Bach recital, most of the selections being of a bravura character.

Last year Miss Sherman appeared in thirty-five different entertainments in Chicago. A Peoria (Ill.) journal speaks of her as "the most charming pianist since Teresa Carreño."

SAVANNAH.

SAVANNAH, Ga., March 20, 1898.

I HAVE succeeded in securing a few of the programs of back concerts of the ultra-exclusive Savannah Music Club, and its very select members will be angered that such sacred papers, guarded by such vigilant watchers, should be procured by aught but those in the highest authority in the aforesaid "Order of United Musicians of Savannah." Their amazement at this will be as nothing compared with the complete astonishment with which they will be affected when they find that I am able to criticize these programs and give everyone who reads these criticisms the idea that I have heard them all from beginning to end. Now, have I? Well, how could that be possible when none but members of the "Mystic Brotherhood of Orpheus" and their invited guests are allowed at these séances; and I surely have not been invited to several successive concerts? I will warrant that before the first concert succeeding the appearance of this letter every nook and corner of the halls and rooms of the De Soto Hotel, adjoining the banquet hall, will be searched to see that no chance (?) listeners are around. Oh, my, no! You are much mistaken. I am not jealous because I have not been invited to join the club. Perhaps I have been. I like clubs and organizations that invite those to become members whom they wish associated with them and leave out those they don't want among their members or don't think are capable to be linked in association with them. It shows character. Here are some of these programs I am talking about:

Essay, Music Among the Arts.....	Wm. T. Williams.
Quartet—	
Good Night.....	Pinsuti
Mezza Notta (Martha).....	Flotow
Mrs. J. J. Gaudry, Mrs. W. P. Bailey, Geo. J. Quint, F. E. Rebarer.	
Duo for piano and flute, op. 30, No. 3.....	Beethoven
Miss Emma E. Coburn and Wm. Neyle Habersham.	
As the Dawn.....	Cantor
Mrs. J. J. Gaudry.	
String trio, op. No. 3.....	Mazas
Dr. A. Van Marter, Geo. W. Beckett, M. D. Coburn.	
My Dreams Are of Thee.....	Bartlett
Mrs. N. H. Finnie.	
Hungarian Dances, Nos. 1 and 2.....	Brahms
(Arranged for four hands.)	
Mrs. Robert Billington and Miss Emma E. Coburn.	

On this one the only thing to make any comment on was the Mazas trio. That was really very good and recalled very vividly to my mind the days of the old Mozart Club. By the by, I hear that Mr. Coburn has fallen heir to most of the music and several of the instruments owned by that club, and a very worthy heir of them all is he. This trio was well played, and was quite a novelty to the present generation of music-lovers here. This number fell on the club with great surprise, too, for only a few knew that such a number was in course of preparation, and they were not only well pleased, but amazed, when they heard it. Then here is a Mozart program:

Symphony, No. 9, in D (last movement).....	Mozart
(Piano, four hands.)	
Miss B. Gnosspelius and Miss Emma E. Coburn.	
Recitative and aria, from Marriage of Figaro.....	Mozart
Mrs. S. F. Smith.	
Piano and violin, sonata, No. 1, in B Flat.....	Mozart
Miss H. Marion Smart and H. Von Linstow.	
Batti, Batti, from Don Giovanni.....	Mozart
Mrs. C. D. Mize.	
Piano sonata, No. 3, in F (second and third movements).....	Mozart
Miss Rosa Putzel.	
String quartet in C (first movement).....	Mozart
A. Van Marter, Geo. W. Beckett, M. D. Coburn and W. C. Walker.	

This was greatly enjoyed and would have been well nigh perfect had it not been for the final number, the string quartet going all to pieces. Oh, it was awful! Each seemed to play in his own time, and as it was ended it was a worse finish than a horse race finish, with all the entries two or three lengths apart. But they played it over again, and it could not be recognized as the same piece. This time they played it very well. W. C. Walker, who played the 'cello, has just moved here to live, and has started with quite a large class of pupils on the string instruments. He was gladly welcomed by the Music Club, as they were badly in need of a 'cello player since James Douglass left here.

Now, here was a program that had some very bad numbers on it, but had some numbers that were in a greater degree of "good" than the bad ones were of "bad":

Overture to Der Freischütz.....	Weber
Miss H. Marion Smart and Miss Isabel Smart.	
Mission of the Rose.....	Cowan
I Love, and the World is Mine.....	Johns
Mrs. N. J. Ackerman.	
The Oak.....	Hardee
Robert Billington.	
Adagio Sostenuto.....	Clementi
Sonata, op. 90 (last movement).....	Beethoven
Wm. T. Williams.	
Marguerite's Three Bouquets.....	Braga
Miss Florence Colding.	
Violin obligato by M. D. Coburn.	

Duet L'Addio..... Nicolaï || Miss Maggie Conway and Geo. J. Quint. | |
| Anjante, from trio, op. 40..... | Mendelssohn |
| Miss Emma E. Coburn, Dr. J. G. Van Marter and M. D. Coburn. | |

I won't comment on all of the numbers, so you won't know which were the bad and which were the good. The first and the last numbers were by far the best, and the Mendelssohn trio was excellent.

Tuesday night, March 1, was the Beethoven evening. If the program had been carried out as arranged it would have been the best presented so far:

Essay, Beethoven.....	Wm. T. Williams.
Trio, op. 1, No. 3.....	M. D. Coburn.
Miss Emma E. Coburn, Dr. J. G. Van Marter, Jr., and M. D. Coburn.	
Tenor solo, Adelaide.....	T. Lloyd Owens.
Duo, op. 5, No. 2 (last movement).....	M. D. Coburn.
Miss Bettie Gnosspelius and Wm. Neyle Habersham.	
Soprano solo, Contrition.....	Mrs. N. J. Ackerman.
Sacred quartet—	
When O'er the Lonely Hills at Eve.....	A. Moyer.
Thy Goodness Spreads.....	
Mrs. T. P. Wickenburg, Mrs. W. P. Hunter, T. Lloyd Owens, A. Moyer.	
Symphony in C minor, op. 67 (scherzo and finale).....	M. D. Coburn.
Miss H. Marion Smart and Miss Emma E. Coburn.	

Unfortunately, three of the performers were laid up with colds—Mrs. Ackerman, Mrs. Hunter and Mr. Owens—so

three numbers had to be omitted: "Adelaide" is not easy, but I am sure Mr. Owens was really sick, for he would never have consented to attempt it if he had not felt sure of himself. At least that is what I am told about him. He will probably have another chance of showing that he can sing it. The string trio was beautiful, and the C minor symphony for four hands was played as only Miss Smart and Miss Coburn can play it. Of course Mr. Habersham's flute number went well. He always does play well, and though now in his eighties he appears to lose none of the ability that he has always possessed.

I have lots more to write about, but will save it for my next.

L. T. LUDIVE.

TORONTO.

TORONTO March 26, 1908.

FRANZISKA HEINRICH was the solo pianist. This fact alone was important enough to attract a cultured audience to the Conservatory on the evening of March 7. The occasion was a performance given by the Conservatory orchestra, under that most energetic and talented lady, Mrs. Drechsler Adamson, the other assisting artists being Miss Lena M. Hayes, violinist; Miss Bessie Bonsall, contralto; Miss S. E. Dallas, organist, and Miss May Kirkpatrick, assistant pianist. A part song, "Ride of the Elves," was pleasingly sung by Miss Denzil's ladies' chorus. All the orchestral numbers were well received, especially a Bach-Gounod arrangement, with organ obligato, which was repeated. Miss Hayes, a young and promising violinist, executed Vieuxtemps' "Fantasia Caprice" in a creditable manner, and Miss Bonsall, who has lately returned from London, soothed us with her rich contralto notes.

But to return to the playing of Franziska Heinrich. This pianist is still in her teens, and will be for some years to come, but there is a fire, a depth, a charm about her playing which is most unusual. She possesses those characteristics and gifts which make an artist great. In appearance and in her musical performance she reminds us of Fannie Bloomfield-Zeisler. At Mrs. Adamson's concert Miss Heinrich played Mendelssohn's G minor concerto, which her instructor, Edward Fisher, conducted. If the truth were known, much of the success of this and similar triumphs would be attributed to this same teacher, whose musicianly qualifications and courtesy are widely acknowledged. The sympathy which exists between Edward Fisher and his most loyal pupils is not unlike the ties which bind a musician to his music.

Mr. Fisher, who is musical director of the conservatory, was instrumental in bringing M. Guilmette here on February 14 to open the new electric organ built for that institution by the Karn-Warren firm, of Woodstock, Ontario.

The program for this recital included these numbers:
Second concerto, B minor.....George Frederic Handel
Tempo Ordinario, Allegro.
Adagio, Allegro ma non Presto.
Allegretto from Fourth Sonata.....Mendelssohn-Bartholdy
Prelude and Fugue, G major.....Johann S. Bach
Choral in E major.....Korner
Sixth sonata, op. 86.....Guilmant
Allegro con fuoco, Meditation, Fugue and Adagio.
Piat Lux.....Dubois
Canon in B major.....Schumann
Improvisation on a given theme.....Guilmant
Finale in B minor.....César Franck

Guilmant played with great brilliancy (though, like S. P. Warren, Carl and Gerrit Smith, he does not cherish the idea of using the electric action) and aroused genuine enthusiasm, the Dubois number gaining an encore. The most memorable number was his improvisation on two themes, supplied by J. Humphrey Auger, Mus. Bac. (Oxon.), F. R. C. O. M. Guilmette insisted upon keeping a copy of these two subjects and asked Mr. Auger to inscribe his name upon the manuscript. At a supper which was tendered to him by the Ciel Club M. Guilmette again spoke in complimentary terms of the English composer's efforts, quoting in regard to them a proverb which, when translated reads somewhat in this manner: "Good hare broth cannot be made without a hare." After the concert Guilmette was quite the hero of the hour, and he good naturedly favored a dozen or more enthusiasts with his autograph.

Another musician who, during the past few weeks, has been praised and discussed in this vicinity is M. Plançon, who sang at the second event of the Massey Hall series and was prevailed upon to return to this city and sing at The Armories on March 21 under the auspices of the Queen's Own Rifles. An audience of 4,000 people thronged to hear him and the assisting performers, who were Madame d'Alvigny, Miss Beverly Robinson, Ernest du Dumaine, Hubert de Blanck and Frances World. The ushers were soldiers and many officers were present, so what wonder that Plançon's singing of "Les Deux Grenadiers," accompanied with his dramatic gestures, brought forth excited shouts of applause? Perhaps the rumors of war which have been encircling the world of late and have not escaped Canada, deepened the appreciation of this song.

Upon Plançon's former visit Leontine Gaertner and Katherine Bloodgood appeared in conjunction with him. Mrs. Bloodgood is certainly a charming and typical American woman, as well as a fine singer. She spoke to THE MUSICAL COURIER's Toronto representative in glowing terms of her work. She has many warm admirers in this city. After the concert she was entertained with other guests at the house of Koor Osborne. The distinguished American contralto and Sir Squire Bancroft, the English actor, might both have been recognized at Government House, Toronto, on the afternoon of February 24 last, which was the weekly reception day of the Lieutenant-Governor.

This reference to the London player calls to mind something which the RACONTEUR has remarked about Wm. H. Crane as a singer. We are happy to have a claim upon Mr. Crane. For some time he sang in a Toronto church, and upon leaving he was presented with a substantial walking cane, concerning which he then said, half in fun: "I will carry this when I play the part of Sir Anthony Absolute in 'The Rivals.'" Eventually that sentence proved prophetic, for the cane the American comedian uses in this play is the gift of admiring church members. At the Princess Theatre we are about to have a season of light opera, which is being arranged by the enterpris-

ing Mr. Cummings. This will form a contrast with what we have lately heard, for the memory of Eugene Ysaye, Antoinette Trebelli and Carlos Sobrino, who were the attractions at the third Massey Hall event, still envelops us. The program was as follows:

Sonata for piano or violin op. 106, A minor.....Schumann
Allegro appassionato.
Allegretto,
Vivace.
Vocal, Jewel Song (F. ust).....Gounod
Fourth concerto for violin, D minor.....Vieuxtemps
Introduction-Cadenza.
Adagio religioso.
Final, con brío.
Vocal, Ah fors e lui (Traviata).....Verdi
Piano soli—
Frühlingstraum, hen.....Sinding
Danse des Elfes.....Sapellnikoff
Vocal, The Nightingale's Trill.....Ganz
Violin solo—
Abendlied.....Schumann
Appassionata (from a suite).....Ysaye
Rondo.....Guiraud

Throughout the Schumann Sonata Ysaye used notes and remained seated, but during the other numbers he stood and played from memory. Oblivious of everything but the violin, he performed magnificently. The first bars of the Allegro Appassionata quieted the restless assembly, and from then until the end Ysaye claimed perfect sympathy and rapt attention.

"Il est doux, il est bon" ("Herodiade"), by Massenet, was to have been Trebelli's initial selection, but several requests for the "Jewel Song" had been handed in, and she sang it instead. Mlle. Trebelli is a delightful artist. She possesses assurance and, at the same time, modesty. Perhaps the chief charm about her is the ease with which she executes difficult passages; the higher the note the more Trebelli smiles. In the "Laughing Song" (an encore) she excelled. Sobrino's graceful playing surprised us; he completed a well-balanced program.

The Suto sisters also have made a favorable impression with their ensemble playing in Massey Hall. We trust they may soon return and again bring out the resounding tones of the Steinway grand.

THE COURIER has numerous friends in Toronto judging from the courtesies met with from such persons as Albert Nordheimer, I. E. Suckling (the busy manager of Massey Hall), Mr. Houston (director of the Plançon concert in the Armories) and many others, including members of the Chamber Music Association.

On Saturday evening, March 5, the fourth public event of this club took place, when the Spiering Quartet performed and Miss Grace Buck was the vocalist, Mrs. S. Chadwick acting as accompanist. During the Schubert quartet the first violin broke a string, which caused a slight delay, and at one time in particular the vocalist and accompanist were not in sympathy, which was rather trying for all concerned. Mrs. Chadwick, who is experienced, evinced an ability to read music absolutely correctly, but her playing on this occasion was, for some reason, devoid of passion. The Spiering Quartet is an artistic organization, and was well received. At times we longed for less tone from the first violin and more from the cello.

When the Fortnightly Musical Club met on March 19 at the spacious studio of A. D. Patterson, the Canadian portrait painter, Miss Buck again sang, and it became evident that her voice is better suited to a studio or drawing-room than to a large hall. In addition to this lady, who, by the way, comes from Chicago and is a very beautiful woman, Mrs. Young, a contralto from Russia; Mrs. Irving Cameron, pianist; Paul Hahn, 'cellist, and other artists, were heard. Mr. Patterson's studio at 10 Elmsley place is a favorite haunt of persons artistic, musical or literary. There are interesting sketches, fine paintings, luxurious draperies and plenty of nooks and corners in which to rest, while a stairway leading up to a balcony (under which is an old-fashioned fireplace) lends an air of quaintness to the place. We prophesy that it will be the scene of many another musical soirée.

At the Art Loan Exhibition, which took place recently in Association Hall, the musical entertainments were a special feature. Among other local concerts which deserve mention are: Vocal recitals by pupils of Miss Norma Reynolds, Mrs. J. W. Bradley and Richat Tandy; a matinee musicale at the studio of Sig. P. Delasco, and miscellaneous concerts at the Metropolitan and Toronto colleges of music. Mr. Torrington, director of the latter, was called away suddenly on account of the illness of his father, but has since returned. In his absence Mrs. A. W. Austin presided at the organ in the Metropolitan Church.

Dr. Ham, of England, who now has control of that instrument in St. James' Cathedral, has won the respect of members of the profession in this city. Miss J. Perry and Miss Miller, two pupils of A. S. Vogt, have been fortunate in securing satisfactory church positions, as have a dozen other students who have received instruction from this teacher of organ playing. Under his direction a finished recital was given lately by a talented pupil, Miss Florence Brown, who graduated some years ago at the Conservatory under Edward Fisher.

From the events above enumerated it may be ascertained that to-day music in Toronto is in a decidedly flourishing condition.

HUME CASWELL.

(Correspondence continued on page IV.)

Miss Grace Spencer.

Miss Grace Spencer, who has just returned from Paris, will sing at a benefit concert at Passaic, N. J., Thursday, March 31.

SINGERS WANTED—First-class vocalists of recognized ability can make big money by singing to the Edison Phonograph; also dialect specialists. Apply by letter only, with full particulars, to "Music," National Phonograph Company, Orange, N. J.

ADVERTISER wishes to dispose of the following original manuscripts, procured in Germany by a member of his family forty years ago, and desires offers: Four pages large quarto, Orchestral Score, by Mendelssohn; two pages by Beethoven and two pages of a Gavotte by Mozart.

Address "Genuine," THE COURIER, New York.

Monthly Students' Concert.

THE students' monthly concert was given at the National Conservatory of Music of America (Mrs. Jeannette M. Thurber, founder) Monday afternoon, and to an unusual degree there was more real latent talent than one is apt to find at even the best of pupils' concerts.

Mrs. Rose Hollenbeck, of Portland, Ore., a pupil of Bemas Gastowski, played a Reinecke ballade with technical fluency and feeling. Master Joseph Casper, a pupil of Leopold Lichtenberg, played the violin in a manner that augurs well for his future. There is really big tone, and the little fellow is not without soul.

Of the others who appeared, Miss Marie Stoddard is a pupil of Romualdo Sapio and Mr. Saenger; Mrs. Rieger is a pupil of Mrs. Julie Wyman; Master Jacob Greenberg is a pupil of Miss Olive M. Briggs; M. J. Wilson is a pupil of Wilford Watters, and Miss Blanche Bremner, of Miss Adele Marguleis.

"Bethany" in Calvary Church.

A performance of the church cantata "Bethany" will be given in Calvary Church, Sunday evening, April 3.

Inez Grenelli.

The well-known soprano Inez Grenelli has been engaged to sing in Galveston, Tex., on April 25, 26 and 27.

Dresden.

The Royal Conservatory of Dresden celebrated on February 18 its fortieth year under the patronage of the King by a grand concert, at which, after an address by Professor Starcke, an elaborate program was performed.

A Church Concert.

On March 21 an interesting concert was given in St. Andrew's M. E. Church. Among those who took part were Madame Jane Feininger, Madame Rebecca Mackenzie, Edward Bromburg, Madame Ohrstrom Renard and Karl Feininger.

In Dakota.

The Fargo Concert Quartet—Mrs. E. J. Jennings, first soprano; Miss Clyde E. Foster, second soprano; Mrs. Thomas Story, first alto, and Mrs. T. A. Whitworth, second alto—gave a concert in Fargo, N. Dak., on March 18, with Miss Marie Paige, violinist, as soloist. Miss Paige studied three years with Dancla and two years with Joachim, and she ought to play well.

Elliott Schenck's Third Lecture.

The following are some of Mr. Schenck's press notices: Elliott Schenck gave the third of his series of Lenten lecture recitals yesterday afternoon before a large and enthusiastic audience.—The Albany Argus.

Mr. Schenck opened the recital with the Rheni overture, and gave a brief elucidation of it, with its trumpetings and clatter of cavalry. Schubert's unfinished symphony Mr. Schenck played with much delicacy and expressiveness, telling the story briefly of the unfinished melody. The bright ballet music from Saint-Saëns' "Henry VIII." was irresistibly charming, and made potent demands upon the pianist's fine technique. The overture "1812" of Tchaikowsky was the closing number, and gave Mr. Schenck ample scope for his masculine vigor of execution, his domination of the piano, which is notable at these recitals—the tendency to treat the piano as an orchestra, and to demand of it the effects it should produce without regard to its limitations.

Mr. Schenck in the case of the Tchaikowsky's overture arose to its requirements of splendid chords, fire and force.

Mr. Schenck conducted the rehearsal of "St. Christopher" last night.—Albany Argus.

Mr. Schenck again proved himself a pianist of superior order, and demonstrated his ability as an expounder of musical principles.

Mr. Schenck gave a splendid and daring interpretation of the Rheni overture, which found an instantaneous response in his hearers. In "Henry VIII." the combination of instruments was well brought out in his marvelous manipulation of the keys.

But in the Russian overture a thousand superb effects were produced, and Mr. Schenck's vigor and mastery of the piano were apparent.

The blending of martial instruments, the noise of musketry and the wild strains of the "Marseillaise" made up a melange of color, force and intensity which filled the audience with enthusiasm.—Albany Journal.

WANTED—A few select pupils for one day in the week by a vocal teacher engaged in private school during the balance of week. Special attention given to the eradication of physiological defects and the remedying of acquired faults. Highest reference. Address Voice, care MUSICAL COURIER, New York.

ALADY (musician) of first-class antecedents and superior education, speaking fluently German, French and English, also in close acquaintance with musical and art circles in Vienna, offers a refined home and chaperonage in one of the best localities of Vienna to a young American or English lady wishing to pursue her studies there. Special advantages for next season. Address "Vienna," care of the Bureau of Information, MUSICAL COURIER. References exchanged.



17 RUE DE LONDRES.
BELGIUM, Brussels, March 13, 1898.

THIS afternoon took place the third popular concert under the direction of Joseph Dupont. The great attraction was Eugen d'Albert, the celebrated pianist; he played Beethoven's Concerto in G and scored a great success. He played wonderfully well; a perfect technic, great delicacy and fine interpretation. It is the first time I have heard him and expected great things. I found him wonderful. It would certainly be difficult to surpass him, and yet I confess I prefer Busoni. He gives me the impression of more strength and greater depth of feeling. The second selection from Mr. d'Albert was the "Todtentanz," a paraphrase of the "Dies Irae," by Liszt. As a performance it was wonderful, but by no means pleasing, being far too noisy, simply serving to show what extraordinary skill can be attained, but quite lacking in artistic beauty. The applause was so enthusiastic that Mr. d'Albert responded by playing a Nocturne of Chopin. The Symphonic poem, "The Enchanted Forest," by Vincent d'Indy, which opened the concert, was most poetical and charming.

Since my last letter there have been three Ysaye concerts which have been devoted to three different schools of music—the English, German and Italian. The first devoted almost exclusively to the modern English school, was directed by C. Villiers Stanford, director for the Bach Choir in London, and professor at the University of Cambridge. His Irish Symphony, which was included in the program, was to me the most interesting of the English works. Certain ancient Gaelic airs gave it a charm, and the Scherzo, which was in the form of the ancient national dance, the hop-jig, was full of life and character. The concert opened with the overture "Britannia," by Sir A. C. Mackenzie, of which I confess I understood nothing. It was perhaps scientific in conception and form, but very uninteresting.

The symphonic variations in E minor for orchestra, by Hubert Parry, represents the young English school. It seemed to me far too involved and altogether lacking in simplicity—a fault only too common among young modern composers.

Plunket Greene sang several English songs with a full, rich voice and very perfect articulation. I think, however, that he forces his voice, which is a pity, as he will certainly injure it if he continues. His selections were not very interesting. The one that pleased me most was an ancient Gaelic air, arranged for orchestra by M. Somervell, "All Through the Night," which was really pretty, charming and well sung.

Leonard Borwick, a pupil of Madame Clara Schumann, played Schumann's Concerto in A minor for piano and orchestra. This proved a treat. An artist who heard Madame Schumann play this concerto in Germany several years ago told me Mr. Borwick played it exactly as she did. He played with much delicacy and charm, careful phrasing and thorough understanding of the composition. Many here thought that Mr. Borwick's playing was too feminine, and it is true that he has not the power of Busoni. I am astonished to hear from Paris

that Busoni had no success there and that Borwick scored a triumph. It is true that Borwick plays with much charm. Beside the Schumann concerto he played a toccata (A major), by Purcell; "Romance Sans Paroles," F sharp minor, Mendelssohn, and Scherzo, C sharp minor, Chopin.

On January 30 took place what has thus far been the greatest concert of the season, given by the Symphonic Society of the Ysaye concerts, and directed by Mr. Mottl. It was worth, as one enthusiast said to me, a voyage across the ocean, and indeed it was. The program was entirely composed of Wagner's works.

Chevanchée Des Walkyries.
Prologue du Crepuscule des Dieux.
Première exécution à Bruxelles.
Mort De Siegfried et Musique Funèbre.
Première exécution à Bruxelles.
Siegfried, Mr. Burgstaller.
Prelude de Parsifal.
Prelude et Finale de Tritan et Iseult.
Iseult, Mme. H. Mottl.

The Alhambra Theatre, where the Ysaye concerts take place, was literally packed, the interest was intense and the enthusiasm unlimited. Mr. Mottl's direction of the Chevanchée was a pure marvel. The orchestra seemed transformed under the magnetic influence of his baton, and the audience was quite electrified and breathless as the last chord was suddenly struck.

It is useless to go further into detail, as all these works are so well known and appreciated. Mme. Mottl sang with the charm she possesses in no ordinary degree, but her voice is unequal in volume and strength to such heavy roles. The applause called forth by both Mr. and Madame Mottl was enthusiastic. They are great favorites in Brussels.

The third of these concerts proved a sad contrast to this one. It was devoted to the modern Italian school and proved greatly lacking in interest. It took place February 27, and was directed by Mr. Giuseppe Martucci, director of the Liceo Musicale at Bologna. The program was as follows:

Prelude, De la Cantate Sacrée Isaïas.....L. Mancinelli
Concerto in B flat minor, for piano and orchestra

Exécute par M. G. Martucci.
Symphonie in D minor.....G. Martucci
Andante Solennel, pour orchestre de cordes et orgue
Sur le Thème liturgique du Te Deum Laudamus.
Scherzo, in E major.....G. Sgambati
Francesca da Rimini, poème symphonique.....A. Bazzini
Francesca da Rimini, poème symphonique.....A. Bazzini

Mr. Martucci is a remarkably fine pianist; he plays with extraordinary facility and perfect ease, surmounting enormous difficulties as if they were the simplest things in the world. As a composer I cannot say as much; he is a fine musician, but his orchestration was defective. His works lacked the rich melody of the Italians, seeming a poor copy of the German methods without attaining to any of their perfection of harmony and orchestration. It is a great pity not to have brought us some Italian singers and given us some specimens of real Italian music, for in spite of the Wagnerian madness that reigns here as elsewhere, whatever has a true and characteristic beauty, if even it falls short of transcendent genius, is sure to interest and please, and I feel certain had Mr. Martucci realized this fact and had tried something less complicated his success would have been greater. As it was the public was cold and many left before the end.

Last Friday afternoon I had the pleasure of hearing Arthur M. Abell play the entire program he intends giving during his tour in Germany. He plays to-night at the Conservatoire in Liege, and later on will play in Brussels. These débuts are trying times for artists. Mr. Abell has my cordial wishes for his success, which he in every way merits, but unfortunately success does not always come to those who deserve it; the public is very capricious and it is often just a mere hair that will turn the balance for or against a new artist. Mr. Abell told me that he did not begin to study the violin until he was twenty-two years old. This seems hardly credible when

one hears what he has achieved, still this is a fact and may encourage other students who have begun late. Mr. Abell has done very good, conscientious work and has a fine tone and draws a good, strong bow. I shall be glad to hear him in a concert hall, as it is impossible to judge well in a drawing room. The program of which I speak is published in THE MUSICAL COURIER of February 23.

In this same number a private letter which I wrote to the editor was also published. As it has been made public, I would like to say in regard to it, that since writing it I have made Mr. Abell's acquaintance and been able to explain to him wherein I think he was mistaken in his judgment of the advantages of music study in Brussels, and I believed that he agrees with me in thinking that his criticism was a somewhat hasty one. We have also arranged in regard to our correspondence from Brussels that Mr. Abell will continue his admirable criticisms on the violin and leave the general account of concerts to me. The Sunday afternoon musicales given by Mr. and Mrs. Abell during their stay in Brussels were delightful. Very fine violin playing was to be heard from pupils of Thomson and Ysaye, many of them being Americans. There are many American students now in Brussels, especially for the violin, under Thomson and Ysaye; also many for the voice studying with Madame Moriani, whose success is very great.

I believe that as a general thing the instruction is better in Brussels than elsewhere, for it is less crowded than Paris, Berlin and other great musical centres, and therefore the pupils have more care and attention given them than where the professors have too many to give much personal thought to each one.

Before closing I must add a word about the concerts at the Conservatoire, which are of such great importance. Mr. Abell in his last letter gave a very good account of the Brahms concert at the Conservatoire, although I think he was rather severe on De Greef. It is true that in playing the rhapsodies he exaggerated the forte passages, but the Berceuse he played exquisitely.

HELEN S. NORTH.

(To be continued.)

Verlet-Bloodgood.

The Verlet-Bloodgood concert tour, which has created such a favorable impression in the West and South, closed last Saturday night at Dallas, Tex., after a continuous tour of eight weeks. The tour began at Allentown, Pa., and included among the most prominent cities, such as Wheeling, W. Va., Columbus, Detroit, Louisville, Memphis, Mobile, New Orleans, Galveston, San Antonio, Waco, Dallas, &c. The artists will probably all return to New York this week.

Gamble's Success in the South.

The following notices from Mobile and Galveston are a criterion of the favor Ernest Gamble is meeting with: But it was Mr. Gamble and Madame Bloodgood who caused the ruin of many pairs of white gloves. Mr. Gamble followed the opening number of the Quartet Society by the Armorer's Song from "Robin Hood," made famous by Eugene Cowles, of the Bostonians. He has a wonderful control of his voice, and is as clever at ballad singing as in heavy operatic numbers. For his second number he sang the difficult "Honor and Arms," from Handel's "Samson," which gave him an opportunity to display his technical education. This was followed by a Scotch ballad. In response to an encore he gave "I'm Off to Philadelphia in the Morning." For fully five minutes the applause followed Mr. Gamble's retirement. Several times he returned and bowed his acknowledgments, and finally repeated a part of "The Bonnie Banks of Loch Lomond."—Galveston Saturday Review.

Mr. Gamble was the star performer of the evening. Seldom has a bass voice been heard here that is so even throughout, or a style of singing so admirable. He sings a ballad quite as effectively as he does a dramatic composition. He ranges from Handel's "Honor and Arms" to a Scotch song, giving both a delicacy of shading that elicited great applause. He was twice encored after his second appearance, and as a concluding piece sang the Armorer's Song from "Robin Hood."—Mobile Daily Register.

MAY BROWN,
Violinist.
Musical Agents, or
121 West 71st Street, New York.

MISS LILLIE MACHIN,
Vocal Teacher,
Certificated pupil of 1203 Carnegie Studios,
Signor Vannucci. West 57th St., New York.

MR. AND MRS. EDMUND SEVERN,
Instruction.
Voice, Violin, Piano, Composition and Ensemble
Playing.
Studio: 131 West 56th Street, New York.

LOUIS KOEMMENICH,
Conductor of the Brooklyn Saengerbund.
Vocal and Piano Studio at 387 First Street,
Brooklyn, N. Y.

EMIL RHODE,
PIANIST, ACCOMPANIST, COMPOSER.
Instruction—Piano and Harmony.
Studio, 107 East Eighty-fifth street, New York.



SIGNOR FILOTEO GRECO,
The Art of Singing.
Studio: 51 West 38th Street, New York.

ETELKA GERSTER'S
VOCAL SCHOOL.
Berlin W. Germany,
Nollendorf-Platz No. 6.

S. RAPPAPORT,
Tenor.
Pupil of Jac. Bouhy, of Paris,
and James Sauvage.
180 West 81st Street, New York.
For Oratorio and Concerts.
Address VICTOR THRANE,
Decker Building, New York.

Carnegie Music Hall, N. Y. 48 Lefferts Pl., B'klyn.
MISS MARY FIDELIA BURT,
sole representative of the Philadelphia and Paus
Schools of the celebrated Gallin-Paus-Cheve School
of Sight Singing, Ear Training and Musical Steno-
graphy. Special features: Simplicity of signs.
One mental operation at a time. Mental helping
notes, perfect gradation, dictation, sufficiency of
exercises—not songs. Send for circulars to
48 Lefferts Place, Brooklyn.

MARTINUS VAN GELDER'S
VIOLIN VIBRATOR (Patented)
greatly improves the tone, evenness, carrying
power, resonance, &c., of any old or new instru-
ment. Highly indorsed and in use by leading
artists. Weight of vibrator, 1 ounce. For further
particulars apply to E. J. ALBERT, 124 South 9th
Street, Philadelphia, Pa., Violin Maker and Re-
pairer. Autograph testimonials from Joachim,
Wilhelm, Petri, Brodsky, &c.

MISS MARY H. MANSFIELD,
SOPRANO,
Opera, Concert, Oratorio and Musicales.
Address: Thomas & Fellows, Carnegie Hall,
New York.

DAVID MANNES,
VIOLINIST,
Carnegie Hall, New York.

FRANK SEALY,
Organist New York Oratorio Society.
Conductor Newark, N. J., Madrigal Club. Instru-
ction—Piano, Voice, Theory.
Room 10, 9 East 17th St., New York.

WALTER C. GALE,
Concert Organist.
Organ Openings and Recitals. Instruction in
Organ Playing and Musical Theory. Organist
Holy Trinity Church, Lenox Ave. and 124th St.;
also assistant organist of St. Thomas' Church.
Address 125 West 123d St., New York.

HUGO LUTTICH,
Solo Violinist and Instructor,
76 East 83d St., or Steinway Hall
New York City.



MR. VANCE THOMPSON sails this week for Europe on a special mission for THE MUSICAL COURIER to France, the Netherlands and Great Britain.

He will be accompanied by Mr. Thomas Fleming, the artist, of this paper. Their letters and illustrations will appear in this department every week.

THE PILLARS OF SOCIETY.

Rome built roads and bridges to last. The new bridge across the Danube between Turn Severin, in Roumania, and Kladova, in Servia, will be built on the pillars of the old bridge at the same place erected by the Emperor Trajan, the Roumanian engineers having found that the old Roman work will stand the strain after 1,800 years. A statue of Trajan will be put up in the middle of the bridge.

WE excerpt this paragraph from the interesting editorial page of the New York Sun.

How marvelously suggestive it is!

These old Roman pillars, which are to bear the structure of a new Roumanian bridge, are they not symbolical of the Roman civilization that upholds our passing, immemorable, modern civilization?

Buttressed on the changeless foundations of the earth, they have stood since Trajan's day; the yellow Danube—for the Danube is blue only in Strauss' waltzes—has gnawed and worried them in vain; they stand as they stood of old.

Over the new bridge the stream of humanity will flow—to and fro—to and fro; Croats and Serbs and Roumans and Magyars, even as in the old days the Roman legions tramped. Even so does our new civilization pass, triumphant or dejected, over the "grandeur that what was Rome."

And yet there are those who say that Rome of the Seven Hills is dead. Did not one Gibbon—a curious, fat, loving, little historian—write seven volumes of her Decline and Fall?

We have been told time and again that in the fifth century the fabric of the mighty empire founded by valor and policy was overthrown by the barbarous, blond races of the North. We have been told that the Vandals had mastered Africa; that the blond Visigoths held Spain and Gaul; that the Ostrogoths had overrun Italy.

Surely in this matter of blond barbarism—this huge Northern overflow of lawlessness—Roman valor and policy was whelmed and lost?

But was it?

Is valor ever whelmed? Is policy ever lost?

When these tribes from Germany swarmed down upon the Roman empire they treated the land as a conquered province. The Visigoths took two-thirds; the Vandals, a more furious race of plunderers, took all; the Ostrogoths were but a trifle behind them in covetousness. It seemed that the great empire was at an end. The scepter had passed to alien hands. The old religion was dead—the old, turbulent, amorous gods had fled before the pale, sad God, whose throne was a cross. The old poetry was dead—the very language skulked obscurely in libraries and courts. Surely Rome was dead. If there arose a Roman like Rienzi the mere name of patriot was his death warrant. The old military roads were choked with dust. The old Roman bridges were beaten down by storm and time. The old Roman laws were buried under monstrous feudal codes. Roman valor disguised itself as chivalry and skulked behind women's petticoats. Surely Rome was dead.

Rome was dead?

Antique Rome was an idea, and ideas cannot die. They alone are immortal.

The blond barbarians conquered Rome—and became part of Rome. They absorbed Roman valor. They imitated Roman policy. They learned Roman letters; their laws, their literature, their military organization, their social hierarchy—it is Rome, all Rome. Cæsar made our laws. Cæsar organized our armies. Our drama, our literature are of Cæsar, and only the daring historian can say how much of our religion is a heritage of antique Rome.

It would be pleasant, nor would it be unprofitable, to trace the Roman idea in our modern jurisprudence, our modern architecture, our modern militarism, our modern letters. In a journal pertinently concerned with æsthetics it will be of more immediate interest to note the influence of the Roman idea upon music and the drama.

As for music, then—

The chapter is as short as that of Gerald Cambriensis on the snakes of Ireland. We have derived almost nothing from Roman music.

As to the drama there is much to be said.

What is called Latin comedy ended with the Roman empire. In a way it lingered or languished for a few years longer, but it was looked upon as an act of reverence to the old, turbulent, amorous gods, and the Fathers of the Church did their best to abolish it. The invasion of the blond barbarians, to whom we have referred, finished what the fathers had begun. To this we owe it that the more valuable tragedies of Rome have been lost to us. We have Plautus and we have Terence, who carried on for us the Greek tradition.

They stand for the toga-ed drama—even as those old pillars in the Danube stand for Rome's conquering power. A new bridge is to be set up on the old pillars.

And what bridges have been built on the old dramatic pillars of Terence and Plautus? Almost the whole modern drama, in which the dress coat has superseded the toga. We dare say that many of our readers have seen "A Pair of Spectacles," so charmingly played by Mr. Hare. And this play was merely the "Adelphi" of Terence strained through the modern intellectuals of Scribe and flippant English adapters. Dumas—even Ibsen—have not got beyond the essentials of the Latin drama. The modern comedy is still the comedy *togata* of antique Rome; the modifications are merely those of costume and environment.

And if our modern comedy is rebuilt on Latin pillars our farces are direct models of the *Fabula Atellana*, or street corner farces of Roman days. Our horse play is the old horse play. Our jokes are the jokes of old.

We do not believe that of the Christian era there will remain even so much as one original joke by way of heritage to future ages; our laws and religion and literature are merely smoke in the old Roman battle; we have not even one tolerable jest to bequeath to posterity.

Our pantomimes—

What are they but revivals of the subtle, silent plays that pleased Augustus and gave to Nero his only æsthetic satisfaction. Weary of the gods, satiate of bloodshed, Nero loved only these silent spectacles, wherein the mummery translated, sincerely and precisely, by the mere mute attitudes of their trained bodies, the adventures of Europa, of Leda and Pasiphal.

And we?

On these antique pillars we build our little bridges.

Rome is not dead.

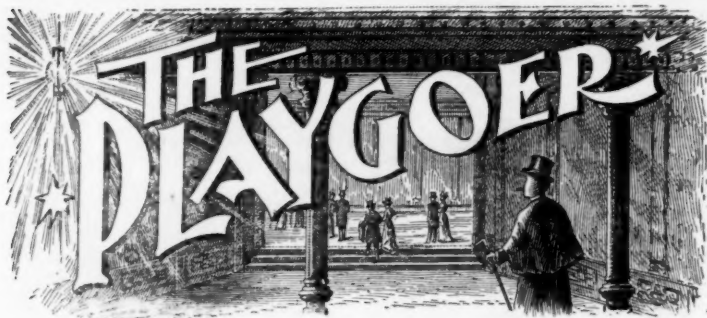
Rome is an idea and an ideal, and thus is immortal.

When our gods have gone the way of the old heroic gods; when the pale sedges murmur, as of old for the great Pan, "the white Christ is dead"; when our tawdry civilization is rotting on the Eternal Dung-heap; when our cardboard buildings are dust and ashes; when our language is dead as the dialects of Armorica—even then will the pillars of Rome stand fast and sure. Pillars on which new bridges shall be stretched, pillars on which new governments shall be built, pillars on which a new religion shall be reared, pillars on which a new civilization shall rise—the eternal pillars of Rome.

Desine, Roma, tuos ho tis. * * *

THE Grand Jury of this county has dismissed the case brought against Stephen Fiske and the *Dramatic Mirror* on complaint of what is called the Theatrical Trust. This prosecution of a dramatic paper was probably an error, for the Trust should have known that, according to our sociological theories, the only natural outgrowth of conditions on one side is a Trust, as on the other side it is a Union, and that nothing that could be said against the Trust as a Trust by a paper could influence people who are either in Unions of Trusts or Trusts of Unions.

The *Dramatic Mirror* is now supposed to attack the Trust more viciously than ever, and that will be another error. The Trust exists because the people want it and the people want it for reasons the people do not care to explain. Wherever the people control no explanation is necessary, nor can it be necessary, as the people cannot explain even if they wished to. That is one advantage of being the people. In a monarchy there is a necessity for the explanation of many conditions, but here we can have Unions and Trusts and Combinations and all sorts of phenomena in the many features of social existence, and their existence cannot be explained because there is no possible way to explain them.



THE MELODRAMATIC
MAID.....



"ONE-HALF the world," says the RACONTEUR, "does not know why the other half lives."

It has been a death week.

Of those who went over to the majority perhaps the most interesting was James Payn, the English novelist and journalist. He was essentially a maker of books. I remember a conversation I had with him a few years ago at his home in London.

"It's a bad trade," said he, "and had I not had a private income I doubt whether I could have got over the first difficult years."

All in all Mr. Payn made probably £2,000 a year in his prime. Of course this is not so bad. It is even complimentary to the craft when you

remember that James Payn's talent was really tenth rate. He dealt in fiction as other men deal in groceries. He was almost as prolific as Anthony Trollope, and even more commonplace. There seems to be no reason why anything he has written should live.

And yet—

It served its purpose.

His books have afforded mild and agreeable entertainment to thousands of uncritical readers. James Payn was a gentleman. He wrote like a gentleman. He never penned a dirty line or described a dirty action.

In Melodrama.
THE FAT-LOVER...



James Payn was born at Cheltenham in 1830. He went to Eton, Woolwich and Cambridge. It was in 1854 that he took his degree. Before leaving the university he published "Stories from Boccaccio" and two volumes of verse—now happily forgotten. He contributed to "Household Words," and in 1858 became editor of "Chamber's Journal," in which many of his novels appeared. His first novel, "A Family Scapegrace," was fairly successful.

It was followed by "The Lost Sir Massingberd," a book that became a success of the day—like "Trilby," for instance, or "Quo Vadis." The sale of "Chamber's Journal" increased by nearly 20,000 copies during the publication of this novel.

In the '60's that meant more than it does to-day.

An industrious, conscientious workman—perhaps that is the best and worst that can be said of James Payn.

He wrote over 100 books. Among his novels are the following: "A Perfect Treasure," "A County Family," "Bentinck's Tutor," "At Her Mercy," "A Woman's Vengeance," "Cecil's Tryst," "The Clyffards of Clyffe," "The Foster Brothers," "Found Dead," "The Best of Husbands," "Halves," "Walter's Word," "Carlyon's Year," "One of the Family," "Fallen Fortunes," "What He Cost Her," "Gwendoline's Harvest," "Humorous Stories," "Like Father, Like Son," "A Marine Residence," "Married Beneath Him," "Mark Abbey," "Not Wooded, But Won," "Two Hundred Pounds' Reward," "Less Black than We're Painted," "Murphy's Master," "Under One Roof," "A Grape from a Thorn" and "For Cash Only."

THE PURSUED
MAIDEN.



The death of Mrs. Delia Tudor Stewart Parnell recalls her curious delusion that her son, the great Irish leader, was really still alive. She never believed in the fact of his death. Time and again she used to say that Charles was living in concealment somewhere in the East; on other occasions she held to the theory that he was kept in confinement in England. Of course this was merely the delusion of a heart-broken old woman, but the oddest part of it all is that her daughter, Miss Anna Parnell, agreed with her.

Miss Anna is certainly neither old nor demented. Indeed, she is a woman of fine intellectual power, a poetess and writer of rare individuality.

During the imprisonment of Charles Stewart Parnell she assumed the direction of the Land League, and carried on the work wisely and successfully.

There has always been a standing force of pathos for me in the delusion of these two women.

Never was the trickery of hope so clearly illustrated. They could not believe that the man they loved could die as other men die. Out of their very love for him they built up an immortality.

May this not be the foundation on which all dreams of a future life are builded?

Mrs. Robert Louis Stevenson is in the city this week. Accompanied by her son, Lloyd Osborne, she is staying at the Hotel Albert.

The *Journal des Débats* states that the rehearsals of M. Romain Coolus' four-act play "L'Attentat," in the leading role of which Mme. Sarah Bernhardt will make her reappearance at the Renaissance, are far advanced. The première is fixed for April 12.

This paragraph interests me, for, not only am I a faithful reader of Romain Coolus in the *Revue Blanche*, and his honest admirer, but I shall be in Paris on that date, and—S. V.—I shall "assist" at the production.

I trust I shall discover at Henry's—or perhaps at Maxim's—my joyous white-headed friend Paul Potter.

Since I am talking about myself I might as well make a proper confession.

Somehow or other it seems that I always am talking about myself—and how absurd that is when I might be talking about my editor!

However—

"In Old Japan," the pantomime which was produced at the Astoria this winter, is to be brought out at Baldwin's Theatre in San Francisco, May 9. As the production is to be a big one, I am naturally pleased at the prospect. Mlle. Severin and Mme. Pilar-Morin will play their original roles and Francis Powers (he of "The First Born" fame) is, I understand, to be engaged for the part of the emperor.

The music will be played by the Symphony Orchestra of San Francisco, and, on the first night, Ysaye will conduct.

"In Old Japan" will be the first pantomime ever given in San Francisco.

By way of further confession I may remark that for the next few weeks "The Playgoer" will be written from abroad. The fact that I shall have Thomas Fleming, the artist, as a traveling companion, adds immensely to my anticipations of a charming, quiet, æsthetic and amiable trip.

By the way—

Fleming's pictures this week speak for themselves.

Should I write about them I should be merely plagiarizing Jerome K. Jerome's "Stageland."

And somehow or other it seems eminently fitting that now at the end of the season, after months of collaboration, that Fleming should put on record his opinion of these melodramatic effigies of the stage. Mine, I fear, is unprintable.

How they have haunted us week after week—these grim, little puppets of laughter, tears and heroism and love.

And now for a while the curtain is down. Put away the puppets and—goodbye.

I have had my bicycle crated, and before a week is past I shall—I trust—be riding in the Bois.

VANCE THOMPSON.

M. CARRE, in his report on the German and Austrian theatres, states that in the season of 1895-96 the opera of Berlin mounted sixty lyric works, that of Vienna seventy-four, that of Frankfort eighty-eight. He finds that there are two causes of this activity. First, the large number of subscribers who will not tolerate the same piece more than twice a week. The second is that the performances begin at 6:30 P. M. and end at 10 P. M., enabling the artists to rehearse twice next day. Finally, the large number of free musical schools renders easy the recruitment of singers, and the fantastic salaries paid to artists in France and Italy are unknown in the German Empire.

What would be said of the fantastic salaries paid to foreign artists in America?



The pursued Maiden's
Mamma



The Stage Abroad.



"LE BALCON," The Balcony, by the Scandinavian, is constructed upon very old lines. To a certain extent it reminds one of "The Ladder," as one act is very much like a replica of another.

Julie has an old husband and a nice young man. The old husband has gone on a journey and the young man improves the moonlit hours. But he lingers as long as Lucy was requested to linger, and just as he is leaving the house he meets on the doorstep the old gentleman, who has returned by la grand virtesse. The latter naturally asks, "What he is doing at his front door."

"The house is to let, I see; I came to see it, and take it if it suits."

"So early in the morning? That's not usual."

"I took an early walk, and saw the bill."

"Of course. But you have made my wife rise very early. Didn't you notice she looked very pale?"

"Oh, yes!"

"You know how she usually looks?"

Then the old gentleman insists on showing him over the house. Here is the dining room, here is the drawing room, here, he added slyly, is my wife's room. "Ah, what a wife she is! So good, so true! See what a view from her window. Come on the balcony!"

"Come on, no fear, it is quite safe," and the old man stamps on the planks. Then—he falls and breaks his skull.

"Merci!" cries the new widow.

This seems to me much more French than Scandinavian.

Act II. Julie and her young man are married, or as good as married. They love each other, oh so fondly. But while he loves her and she loves him, he finds that love interferes with his "great work."

What his "great work" is is not clear; it may be the reformation of the world, theosophy or anything else, but love prevents him from devoting himself to it. He begs her to join him in his task. Let them start by the next train.

He goes off to pack his valise. Then arrives a pale, Byronic youth in love with Julie. "My happiness is here at home," she cries. "What's the odds about happiness?" he answers, and she falls into his arms.

Observe how unfortunate Julie is. For a second time her husband or steady company finds her in the arms of somebody else.

In this case the second steady company, whom we may call B, sees in No. C, a reflection of his own career. But he does not commit suicide; he is not built that way. He offers C a glass of champagne and bestows on him a lot of airy persiflage. Julie is disgusted with such tame proceedings, and when B says "I must catch the train. Do not disturb yourselves. I can find my way out"—the lovers begin to see what vengeance a husband can wreak by leaving the lovers alone.

'Tis night. The lovers are cooing like doves. Then B comes back with a dark lantern. He stumbles over a chair. No. C comes out with a candle and sees nobody. Then he comes back with Julie, and the pair of them see nobody. At last B is seen with a big gun in his hand.

"Ah! You come to kill us!"

"Not at all," he replies.

"Why not?" they exclaim.

Whereupon he lays down his pistol, buttons up his overcoat and goes quickly away, remarking, "Why should anybody die for such a thing?"

The Scandinavians seem, like the Germans, to pronounce "pathos" as "bathos."

The Berlin Theatre de l'Œuvre bears the classical title of Dramaturgic Institute, and like its French exemplar gives social problems. "Unfair Competition" is the name of a four-act Volkstück, which it lately produced. There is a virtuous manufacturer whose business is threatened by a wicked syndicate. He is a very uninteresting character, like most moral personages on the stage, and makes long speeches, which tire the audience. A love affair which is woven into the main plot affords some very effective scenes. The house was crowded.

A Franfort novelty may be called a drama of medicine. The hero, a doctor at Wiesbaden, attracts the attention of the Princess Ludmilla, a

THE "FATHER" IN MELODRAMA



lady who has already divorced two husbands. This fashionable summer resort hero has some serious heart or lung trouble which compels him to renounce all hopes of marriage if he would not risk his life. When the Princess hears this she finds a new sensation in working up a love affair that involves such a fatal ending. At length they sink into each other's arms. But the lover does not die. Far from it. He goes on a tour in Switzerland, accompanied by his friend Paul, who has been sent by his family to save him from the wiles of the dangerous princess. Paul, however, himself falls in love with the Countess Frida.

When the pair of friends return to Wiesbaden they are much changed. The consumptive lover comes back brown, active and with a tendency to take on fat. The rough Paul has pined away to a shadow; he is hollow cheeked and has lost his appetite. In this contrast the chief fun of the piece lies. The public, it is a comfort to know, expressed its intense disapproval at the end of each act. The dialogue was good and the interest of the action well kept up, but the general idea of the piece made approval impossible.

The play is named "The Asra," after a tale by Moritz Goldschmidt. The Asra is a young Dane who loves the Sultan's daughter, while he knows that he is longing for the unattainable.

The "Mariage Bourgeois," of M. Capas, is not a very edifying piece, and presents only one character for which any sympathy can be felt. Of course, this character is, with the usual poetic injustice, the one that turns out worst.

A highly respectable, steady going clerk in a government office has a son, Edmond. This young man is also a model of respectable French youth; he is a lawyer, struggling to get on in his profession, and therefore seduces Suzanne, a young dependent of the family, and starts her in a "petit maison." Anyone acquainted with life, as depicted on the Paris stage, will see that under these circumstances he wants to marry someone else, who happens to possess what poor Suzanne lacks, a good lot of money. He not only wants to marry money himself, but to see his sister married to money, which she declines to do, as she is in love with an unfortunate fellow who can do nothing but run into debt and lose his situation.

Now appears the director of the Casino of Camille Piégoy, very much of a millionaire, but of a decidedly shady character, who has come from nowhere. He has one amiable weakness, love for his daughter, and she is desperately in love with the fascinating Edmond. The fact that he is engaged to one girl and is keeping another does not appeal to the old wealthy gambler. He believes that everybody has his price, and he will buy for his darling child the delightful Edmond.

There is, however, another member of the family—Jacques, the uncle of Edmond. He is engaged in finance transactions of a very hazardous kind, and the sly old Piégoy knows that he is on the verge of ruin, and will be ready for adequate pecuniary reasons to break up his nephew's matrimonial projects. "You are hard up," he says to Jacques; "you must have money or be ruined. I'll give you 400,000 francs if you will smash up your nephew's engagement. Go and tell the girl's father that Edmond is keeping a mistress round the corner."

He takes this wise and profitable advice, and next day Suzanne is surprised by visits from Jacques, from the father of Edmond's fiancée and likewise from his sister Madeleine, who is of a romantic turn of mind. Suzanne, under stern dramatic necessity, denies stoutly that she is Edmond's mistress, and the fiancée's papa is quite satisfied with her declaration. This is a piece of French sentiment that has been often used in other theatres besides the Gymnase. It is supposed to represent the devotion of a fond woman, who will sacrifice herself and her child rather than imperil her lover's bank account.

Like most bits of sentiment it does just the opposite. It means the whole family. Piégoy refuses to give Jacques the 400,000 frs. "You must have money to-day, you must pay up your differences. Do not snivel; when the marriage is broken off, come again."

Jacques to add force to his requests confesses that he has swindled his brother as well as everybody else. "What!" cries Piégoy, "ruined your brother. Could not be better. Can do without you now. They will be only too glad to break the engagement, and I'll get Edmond cheap. So long. S'mother day. Be good."

Everybody is now in a delightful state of misery. Jacques is going to blow his brains out, but thinks better of it and resolves to go to Australia. His brother is broken hearted and lets Madeleine marry her lover. And then Piégoy, the evil demon, turns up again as a beneficent angel. He has reflected that it will never do for his daughter to marry into a family of bankrupts, so he does what he might have done at first, puts Jacques on his feet again, and everybody is happy.

Except Suzanne.

The first performance of Ibsen's "Ghosts" in Germany took place April 14, 1886, at the Augsburg Theatre. Ibsen was present and had a seat in the

In Melodrama. The "Juvenile."



In Melodrama



parquet. During the performance his neighbor in the stalls suddenly fainted and fell into Ibsen's arms. "My God, my God!" he exclaimed, "I hope I am not to blame!" The young man when he recovered his senses, swore he would never go to another performance of "Ghosts." Ibsen was delighted with the success of his piece, and said to his friend Felix Philippi, "This is the happiest day of my life. I shall never forget my whole life long the pleasure you have given me."

It is not often that a general and minister of war takes to writing five act dramas. Yet this has been the case with General Verdy du Vernois, the late Minister of War of the German Empire. His five act play, "Alarich," has been repeatedly produced at Strassburg, Schwerin and elsewhere, and lately was given at Berlin on the tenth anniversary of the death of William I. The piece will never be a dramatic success, but it indicates that the author might have made his mark in literature if he had made it his profession.

BOOKS AND BOOKMEN.

IT is some time since either V. T. or I have had a turn with Przybyszewski. His trilogy of romances entitled "Homo Sapiens" is divided into "Overboard," "On the Way" and "In the Maelstrom." Each volume has an illustrated title page. The first represents merely a female figure; the second a swimmer with the storm blowing through his hair and the lightning flashing about him; the last struggling amid storms, while before his eyes a woman vanishes over the rising sea.

In "Overboard" Falk is contending with his friend Nikita for the latter's betrothed. "One of us must go overboard, he or I." The nervous, unstable, decadent Falk of course wins her and takes her to Paris.

"And now—now—whither to be driven?"

"Into happiness; into endless happiness, full of new, unknown joys."

"Oh, how proud, how happy, how powerful he felt himself to be!"

"And the train rushed and rattled; houses, villages, cities flew past the windows, and deep in heaven there glowed in dull, violet light a star."

"On the Way" presents Falk doing the Faust act in a little village near his home. His Gretchen is a young, nun-like maiden named Marit. He destroys her religious faith, and makes her an emancipated woman and his mistress. She hears that he has a wife in Paris and drowns herself. He is laid up with fever.

After a week Falk recovered consciousness.

His wife sat by his bedside and slept.

He was not astonished.

He looked at her.

It was she.

He sank back into the pillows and closed his eyes. Now it was all right.

Suddenly he saw a ruddy globe of fire that burnt into seven flashes. Then he saw a willow tree by the wayside split asunder.

Marit was dead.

He fell asleep again.

Three years elapse before he reaches the maelstrom. Falk is back from Paris. In spite of his love for his wife he deceives her with an old sweetheart. Her lover threatens to tell his wife. But he cannot break loose; he is whirled in the maelstrom down to his doom. His wife, when she hears of his little affairs, leaves him. He remains spiritually annihilated.

During the whole period of the trilogy morphine, absinthe and cognac are consumed in appalling quantities, while the first volume is a mixture of Sudermann, Hauptmann, Nietzsche, Ibsen, Kant, Lilliencron, Hegel, the singer Sylva, Felicien Rops, the local papers and other things equally edifying.

Here is what is said about violin playing:

"Then he began to play, quite in the dark. He had the great modesty of super-refined sentiment. Never did I hear such naked music. It was as if I had before me a quivering dove's heart that had been cut warm from its breast. There was in the music something of an unheard-of lament that tore the lungs and choked the throat. Marit, sweet, good Marit; thou risest up before me from these notes of lament; thou, thou wast this dove's heart, this one vibrating note that cried for happiness and died in anguish."

Another new book gives what it deems a sketch of Paris. This is "The Decadents," by Gerhard Ouckama, a German from Moscow. His characters are two decadent brothers of a family where decadence is hereditary, an innocent prisoner, a guilty wooer and such like. The Berlin press call it a book to be loved, but not to be recommended to ladies, although it is written with great force, deep feeling and beauty of style. Over all the fate of the decadents there is a tender veil, a breath of the super-sensuous, the eternal. The book is likely to be more popular than Ouckama's previous heavy, philosophical production, "Die Karburg."

IF this nation should decide to take Cuba as a compensation for the loss of the Maine, it would be a great mistake to permit Spain to retain Porto Rico. Cuba without Porto Rico is like California without Lower California; is like Maine without New Brunswick and Nova Scotia; is like Washington without Vancouver. Bermuda should long since have been acquired by this country—that is if we propose to be a militant nation. Of course, if we are to have an Atlantic coast line of 2,000 miles without a modern gun, with no ammunition and not two tons of powder—as was the case on the night the Maine went to the bottom of Havana Bay—that makes a difference. But if we are to be a real nation with all those accessories of defense and offense that modern civilization imposes upon us, why then we want to get Porto Rico as well as Cuba.

(Correspondence continued.)

MINNEAPOLIS.

OFFICE OF THE MUSICAL COURIER,
METROPOLITAN MUSIC COMPANY,
MINNEAPOLIS, March 10, 1897.

ALTHOUGH silent for a long time, I have by no means been idle in the interests of THE COURIER or neglectful of the musical doings in our city. I shall give a detailed account of concerts and artists later on. My present letter will be devoted to a history of the development and growth of music in a city full of the newness and instability which characterizes all Western towns and cities. Its right to the title of "Musical Minneapolis" will be apparent to every one when the ground is gone over. From the time of its incorporation as a city the enjoyment of music in all branches has been a pronounced feature of its social, religious and public life. Notwithstanding the fact so grossly apparent that the sign of the dollar is upon the forests, in the lakes and streams, upon miles and miles of sail, even upon the transcendently beautiful skies, there is an atmosphere of love for and encouragement of music that even our saintly and more stately neighbor feels and acknowledges as belonging exclusively to the city of mills and flour. In its early years there were musical scholars who settled here for purposes of health as well as business, who saw with appreciation the manifold advantages already displaying themselves to the building up and sustaining a substantial home for the "art divine."

This "noble army" of teachers have for long years and are still struggling to establish a knowledge of music and its place in the home and community, faithfully laboring unceasingly amid "good and evil report" to guide the public taste and implant the proper musical scholarship in the student, who shall again impart to others. Many of these teachers are Germans, fresh from the musical centres of Europe. What the struggles of the past have been we of the late comers can imagine from the results. Years ago David Blakeley, who was then an influential citizen of Minneapolis, brought all the world-renowned stars for a hearing in this our city, and right royally were they welcomed. Adjacent towns sent delegations and railroad officials made special rates, for Minneapolis has always been without measure a most hospitable city. Mr. Blakeley brought out Patti, Materna, Theodore Thomas, Christine Nilsson, the Boston Symphony and others, who were at the time starring through the Union. There was no better place for Patti to sing in than an ice rink, but she sung there to an audience so large there was not even standing room.

Mr. Blakeley spent much time and money in the interest of music, but he made his efforts so effective that the foundation was laid for the work of more recent years. Artists heard in Greater New York appeared also in lesser Minneapolis, and although the audiences did not claim for themselves a large proportion of intelligently appreciative listeners, yet the desire to become so was manifested, and is now fast growing to such an end.

Prominent in the early history of music in Minneapolis is the work of Harlowe Gale. All that could possibly be done to foster, encourage and strengthen local artists and organizations he did with ability, judgment and skill. In

those days the Pence Opera House was in its glory, and its walls so old now have resounded to some of the best programs ever listened to. But the glory of the "Pence" has departed, and a son of Mr. Gale continues the good work within the walls of the State University. And so music always had its standard bearers in hand, orchestra in church, studio and places of public resort in the home and in school. There has never been a time when music did not have a large share of the money expended for the public benefit.

Recent efforts made could not have been brought about had not the taste for it and the spirit to aid such enterprise already existed in our city. Within the last decade we have been largely indebted to our art-loving citizen, O. B. Babcock, who brought Marteau, Ysaye, Ondrich, Lillian Blauvelt and many others. But his work did not end with music. Men and women well known in the field of letters were among his lists of attractions. I once heard a prominent club woman of St. Paul say to him: "I wish we had a young man in our city with the same enterprise, judgment and public spiritedness that you have."

Melba, Calvé and her combination of artists were brought here through the untiring energy and thorough business ability of Fraulein Schone-René. They were stupendous undertakings, and we are grateful for the privilege enjoyed. Under her management Nordica made her second and third appearance here. The first time she came with her own company. The appearance of these artists was with the University Choral Union, of which Fraulein Schone-René is the directress. We have never had but one season of grand opera, and that was a few years ago when Frank Damrosch brought his German opera company here. It was not so well patronized as it deserved to be. But our city was a little on the "ragged edge" financially, through the failures of banks, and the notable conduct of some distinguished (?) cashiers.

Yet with all the drawbacks in the way of artists, music flourishes. At present the city is undergoing a surfeit of amateur performances in church, concert room and parlor. Of course the scarcity of money is the first cause for this. It does not cost so much to engage a clever young amateur, and "really, they do very nicely," argues the committee man or woman. And the artist—well, he or she must spend a little time in preparing the amateur for the special role. There are three good musical clubs in Minneapolis, the Ladies' Thursday Musicales, the Apollo Club and the Philharmonic. They are all self-sustaining, and each have brought some noted musicians to our city. Last season we had Carrefio through the Thursday Musicales, and this season Franz Rummel has appeared under their auspices. Last season the Apollos gave us Halir and Leo Stern. This season Godowski has already appeared, and Evan Williams and Schuecker.

The Philharmonics contribute their share of noted artists at their several concerts each season, and in this way our three principal clubs are impressing themselves upon the community as apostles of art and art matters.

In my visits at the studios the patience of the artists strikes me very forcibly. Patience, not with the student, however, that is expected, but with those who are to foot the bills. "How does the world use you nowadays?" is my query. "Oh, I have nothing to complain of, only that I want more cash. But money is tight, you know, and

'they are good for it.' And then I wonder what kind of diet 'they are good for it' is, and how long an artist can subsist upon it. Let me tell you a case in hand. A young lady graduated from one of our best conservatories gathered together quite a large class of piano pupils in this city. For a time all went well. The tuition was paid at the beginning of each half of the term. Then one and another, and still others would "forget," they claimed, and "would bring it next time," and she, thinking "they were good for it" did not push. To-day these people who were so "good for it" have piled their indebtedness into the hundreds of dollars, and the misfortunes which came to the family who needed the money compelled the faithful teacher and musician to forsake her legitimate field of work and enter a mercantile house, for "my family must live," she said, "and it is so comforting for their sakes to know that every Saturday night I get my wages." Yet there are some good patrons of art who encourage the talented artists, but, like angels' visits, they are few and far between.

The most advanced step ever taken in Minneapolis, and the one to reflect the greatest credit upon the founders, is the formation of the Minneapolis Institute of Arts and Letters, incorporated November 2, 1897. It is officered by some of the best men in our city, whose reliability is such that the utmost confidence was felt in the organization at once. The following are the names of the officers, and a stronger array of business ability and social prominence could not be found anywhere: E. J. Phelps, president; F. H. Peavey, first vice-president; John S. Bradstreet, second vice-president; W. C. Edgar, third vice-president; Wm. Y. Chute, secretary and treasurer; O. B. Babcock, business manager.

They are all men of education and travel, who are well grounded in the educational needs of a community and can efficiently regulate the season and class of entertainments best calculated to fill the wants of the cultured and pleasure craving public. The Minneapolis Institute of Arts and Letters received its formal inauguration on the evening of December 3, 1897, at which time the Novelist Anthony Hope gave readings from his own works. The musical dates will be opened March 15, with Gertrude May Stein, although the institute was partly instrumental in bringing the eminent French organist Guilmant for the opening of the new pipe organ at Westminster Presbyterian Church. The object of the institute is the same as others of its kind, and its first season is a success.

The Institute of Arts and Letters is the most dignified attempt at organized work ever established. It appeared among us without any flourish of trumpets, and it has come to stay, and I for one voice the sentiment of the vast majority in welcoming it to our city.

Time was when a choral union was a portion of the city's musical machinery, but with the departure of its founder and moving spirit, S. A. Baldwin, the organization fell apart. Part of them are now in the Apollo Club and Philharmonics, and some are to be found in the Thursday Musicales. In the new departure made by the Philharmonics in admitting ladies to their chorus classes this year, with Willard Patten as director, it is to be hoped that a good choral society will be evolved that will give us "The Messiah" as an annual Christmastide offering.

MARIE W. FOBERT.

(To be continued.)

THE MUSICAL COURIER.

ANDERSON & NEWTON PIANO CO.,
Pianos,
Van Wert, Ohio.

THE AUTOHARP,
Alfred Dolge & Son,
New York City.

D. H. BALDWIN & CO.,
Baldwin Pianos, Ellington Pianos, Valley
Gem Pianos, Hamilton Organs,
Cincinnati, Ohio.

CHICKERING & SONS,
Pianos,
Boston, Mass., and New York.

CHASE BROS. PIANO CO.,
Pianos,
Muskegon, Mich., and Chicago.

CHICAGO COTTAGE ORGAN CO.,
Organs,
Chicago, Ill.

COMSTOCK, CHENEY & CO.,
Piano Keys, Actions and Hammers,
Ivoryton, Conn.

A. B. CHASE CO.,
Pianos,
Norwalk, Ohio.

ALFRED DOLGE & SON,
Piano Supplies, Hammers, &c.
110 and 112 East 18th Street, New York.

EMERSON PIANO CO.,
Pianos,
Boston, New York and Chicago.

GILDEMEESTER & KROEGER,
Pianos,
New York.

HAMILTON S. GORDON,
Pianos and Musical Merchandise,
139 Fifth Avenue, New York.

HALLET & DAVIS CO.,
Pianos,
Boston, Mass.

HORACE LEHR & CO.,
Pianos and Organs,
Easton, Pa.

W. W. KIMBALL CO.,
Pianos,
Chicago, Ill.

KRANICH & BACH,
Pianos,
233 and 235 East 23d Street, New York.

KRELL PIANO CO.
Pianos,
Cincinnati, Ohio.

LYON & HEALY,
Music and Musical Instruments and
Musical Merchandise,
Chicago, Ill.

LUDWIG & CO.,
Pianos,
130th Street and S. Boulevard, New York City.

MILLER ORGAN CO.,
Organs,
Lebanon, Pa.

MCPHAIL PIANO CO.,
Pianos,
Boston, Mass.

MARSHALL & WENDELL
PIANO MFG. CO., LTD.
Pianos,
Albany, N. Y.

MALCOLM LOVE & CO.,
Pianos,
Waterloo, N. Y.

MASON & HAMLIN,
Pianos and Organs,
Boston, Mass.

NEEDAM PIANO & ORGAN CO.,
Pianos and Organs,
36 East 14th Street (Union Square), New York.

NEW ENGLAND PIANO CO.,
Pianos,
Boston, Mass.

PAINTER & EWING,
Pianos,
1106 and 1107 Spring Garden St., Philadelphia, Pa.

PEASE PIANO CO.,
Pianos,
216 to 222 West 43d Street, New York.

C. G. RÖDER,
Music Engraving and Printing,
Leipzig, Germany.

STRAUCH BROS.,
Piano Actions, Keys and Hammers,
22 Tenth Avenue, New York.

SMITH & BARNES PIANO CO.,
Pianos,
471 Clybourn Avenue, Chicago, Ill.

SPIES PIANO MFG. CO.,
Pianos,
Southern Boulevard and 130d Street, New York.

THE STARR PIANO CO.,
Pianos,
Richmond, Ind.

STERLING CO.,
Pianos,
Derby, Conn.

GEO. STECK & CO.,
Pianos,
11 East 14th Street, New York.

VOSE & SONS PIANO CO.,
Pianos,
Boston, Mass.

WEGMAN PIANO CO.,
Pianos,
Auburn, N. Y.

WESSELL, NICKEL & GROSS,
Piano Actions,
457 West 48th Street, New York.

WEAVER ORGAN AND PIANO CO.,
Organs,
York, Pa.

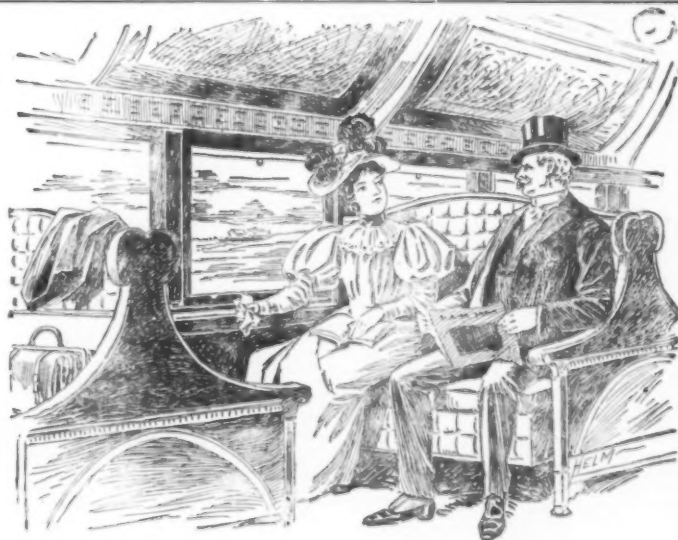
THE CELEBRATED
PIANOS Are the favorite of the Artist. SOHMER PIANOS and the refined musical public New York Warerooms, SOHMER BUILDING, 170 5th Ave. Cor. 22d Street. CAUTION-- The buying public will please not confound the genuine S-O-H-M-E-R piano with one of a similar sounding name of a cheap grade. THE "SOHMER" HEADS THE LIST OF THE HIGHEST GRADE PIANOS

Hazelton Brothers PIANOS.

THOROUGHLY FIRST-CLASS IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York.



A young lady of my acquaintance in St. Louis was for a long time a chronic sufferer from dyspepsia. She used to make use of a mixture prepared by the druggist where the family traded, but one time when the supply was exhausted and she was absent from home and had not a copy of the prescription with her, she was at a loss to know what to do and I recommended her to make trial of Ripans Tabules. She purchased some and was so greatly benefited by their use that she has been a regular customer and a walking advertisement for them ever since.

"THE ONLY PIANO WHICH
IMPROVES UNDER
USAGE."

HARDMAN

HARDMAN, PECK & CO.,
Fifth Ave.
and 19th St.,
NEW YORK.

PIANO



"CROWN" Piano

With Orchestral Attachment and
Practice Clavier for Pianists, Stu-
dents and Vocal Accompaniments.

GEO. P. BENT, Manufacturer, CHICAGO, U.S.A.

BRAUMULLER ARTISTIC PIANOS.

Nos. 402 to 410 West 14th Street, New York.

STRICH & ZEIDLER,

Producers of High Class Pianos—Upright and Grand,
134TH STREET AND BROOK AVENUE, NEW YORK.

KRAKAUER BROS. PIANOS.

Factory and Office:
159-161 E. 126th Street, New York.

Warerooms:
115-117 E. 14th Street, New York.

STEINWAY WEBER PIANOS

Grand and Upright PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL.

Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,

No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK, St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Streets, New York City.

Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

Cincinnati Conservatory of Music,

(ESTABLISHED 1867.)

Miss CLARA BAUR, Directress.

A Thorough Musical Education after the Methods of Foremost European Conservatories.

BRANCHES TAUGHT.

Pianoforte, Voice Culture, Pipe, Organ Cabinet Organ, Violin, Violoncello, Flute, Cornet and other Orchestral Instruments, Theory of Music, Ensemble Playing, Elocution and Physical Culture; also Modern Languages and English Literature.

Students from the city and vicinity: as well as those from abroad, can enter at any time during the School Year and Summer Term. Young ladies from a distance find a home in the Conservatory Building, where they can pursue their studies under the supervision of the Directress. For Catalogues, address.

Miss CLARA BAUR,

Fourth and Lawrence Streets,

Cincinnati, Ohio.

COLOURS-ON-THE-
... RHINE.
Founded in 1850.

The Conservatory of Music.

Principal:
PROFESSOR
DR. FR. WÜLLNER.

The Conservatory embraces: First, Instrumental (comprising all solo and all instrumental instruments); Second, Vocal; and Third, Theory of Music and Composition Schools. The Vocal School is divided into two sections—(a) concert singing and (b) operatic singing. There is also a training school for pianoforte teachers. In connection with these subjects there are classes for Italian, German, literature, liturgy, choral singing, ensemble playing (chamber music), ensemble singing, musical dictation, elocution, sight reading, orchestral playing, conducting, &c., &c. Teaching staff consists of forty teachers.

Winter Term will begin September 16; Summer Term, April 1. Entrance examination takes place on the same days at the College (Wolfstrasse, 3-5). The yearly fees are 300 marks (\$75) for piano, violin, viola, violoncello classes; 200 marks (\$50) for all the other orchestral instruments, and 400 marks (\$100) for solo singing.

For full details apply to the Secretary.

WOLFSTRASSE 3-5, COLOGNE, GERMANY.

Royal Conservatory of Music (also Operatic and Dramatic High School), DRESDEN, GERMANY.

Thirty-eighth year. 47 different branches taught. Last year, 750 pupils. 88 teachers, among whom for Theoretical branches are Felix Dräseke, Prof. Rischbieter, Prof. Dr. Ad. Stern, &c.; for Piano, Prof. Döring, Prof. Krantz; Chamber Music Virtuosa, Mrs. Rappoldi-Kahrer, Prof. Schmale Sherwood, Tyson-Wolf, Mus. Doc., &c.; for Organ, Cantor and Organist, Fährman, Music Director Höpner, Organist Janssen; for String and Wind Instruments, the most prominent members of the Royal Court Orchestra, at the head of whom are Concertmaster Prof. Rappoldi and Concertmaster Fr. Grütz-macher; for Vocal Culture, Iffert, Fräul. von Kotzebue, Mann, Chamber Singer Miss Agl, Organi Ronnauberger, &c.; for the Stage, Court Opera Singer Eichberger, Court Actor Senff-Georgi, &c. Education from the beginning to the finish. Full courses or single branches. Principal admission times, beginning of April and beginning of September. Admission granted also at other times. Prospectus and full list of teachers at the offices of THE MUSICAL COURIER and through

Prof. EUGEN KRANTZ, Director.

Established 1846.

C. G. RÖDER,

LEIPSIK, Germany,

Music Engraving and

Printing,

Lithography and

➤ Typography,

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

...

LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.

Specimens of Printing Title Samples and Price List free on application.



"THE MUSICAL STANDARD OF THE WORLD."

For nearly fifty years the **Weber Pianos** have given the greatest satisfaction in **thousands of American and European homes.**

The same **intelligence and solidity of construction, pure, musical and sympathetic tone, combined with greatest power,** which have characterized the

WEBER

in its **complete triumph over all competition in 1876,** are marked in even a **greater degree** in the

WEBER OF 1897-8.

WAREROOMS:

Fifth Avenue, cor. 16th Street, New York.

258-260 Wabash Avenue, Chicago.

511 Wood Street, Pittsburg.

Masonic Temple, Denver.

The Stern Conservatory of Music,

Founded
1850.

Professor GUSTAV HOLLAENDER, Director.

20 Wilhelmstrasse, Berlin, S. W.

CONSERVATORY: Development in all branches of Music. OPERATIC SCHOOL: Complete Training for the Stage. ORCHESTRA SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special Training for Teachers. CHORUS SCHOOL. ELEMENTARY PIANO and VIOLIN SCHOOL.

Principals—Frau Prof. SELMA NICKLASS-KEMPNER, ADOLF SCHULZE, Prof. BENNO STOLZENBERG (Vocal); E. E. TAUBERT, LUDWIG RUSLER, HANS PFITZNER (Composition, Theory, Musical History); FELIX DREYCHOCK, ALBERT EIBENHÜTZ, Prof. HEINRICH EHRLICH, A. PAPENDICK, HANS PFITZNER, ALFRED SORMANN, E. E. TAUBERT, L. C. WOLF (Piano); FR. POENITZ (Harp, Harmonium); OTTO DIENEL, Royal Musical Director (Organ); Prof. GUSTAV HOLLAENDER, WILLY NICKING, W. RAMPENMANN (Violin); ANTON HEKKING (Cello); Prof. BENNO STOLZENBERG, EMANUEL REICHER (Dramatic School), U. S. W.

Charges: From 125 Marks (\$30) up to 500 Marks (\$125) Annually.

Prospectuses may be obtained through the Conservatory.

Pupils received at any time. Consultation hours from 11 A. M. to 1 P. M.

ROYAL CONSERVATORY OF MUSIC,

At SONDRSHAUSEN (THURINGIA, GERMANY).

Vocal and Operatic School. String and Wind Instruments—Piano, Organ, Orchestra, Theory and Conducting School. Twenty-three teachers. Complete education for the calling of a performer as well as of teacher. Many Americans (one-fifth of the number of pupils) in the Conservatory. Prospectus and school report to be had free of charge from the Secretary's office.

Director: Court Conductor Prof. Schroeder.

METROPOLITAN COLLEGE OF MUSIC

Of the University of the State of New York,
9 & 21 East 14th Street,

NEW YORK CITY.

DUDLEY BUCK, President.

JOHN C. GRIGGS, Director.

W. E. PALMER, Treasurer.

By special arrangement

Mr. GEORGE HENSCHEL

will receive a limited number of pupils at the College studios during the season. For dates and terms address the College.

CONCERT DIRECTION MAYER

(W. ADLINGTON),

THE LEADING EUROPEAN AGENCY,

Representing the World's Greatest Artists,
Vocal and Instrumental.

SOLE AGENT FOR M. PADEREWSKI,

224 Regent St., London, W.

A B C Code. Cables: "Limit, London."

Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for explanatory literature.

Vose & Sons Piano Co.,

174 Tremont Street, Boston, Mass.

